

Tuesday 4 April 2023

Amateur Photographer

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Throwaway culture
John Wade looks back at over a century of **disposable cameras**

The art of b&w

How to create beautiful mono images to **hang on the wall**



World's best phone camera

Why the 200MP **Samsung S23 Ultra** is the one to beat



It's a hoax!

A brief history of how the camera has been **used to deceive**



Winning ways

How Will Davies won
Landscape POTY



Canon RF 24-105mm F4L IS USM Why one AP reader sings its praises

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THIS WEEK'S CONTRIBUTORS



CLAIRE GILLO

Top photographer Claire shares her tips to help you create stunning fine art mono images



DAMIEN DEMOLDER

AP's former editor interviews the Landscape Photographer of the Year winner



PETER DENCH

AP regular Peter Dench looks at some of the world's best hoax photographs



JOHN WADE

AP's expert columnist on vintage cameras reveals the history of disposable cameras



AMY DAVIES
Features Editor

Our resident phone expert on why the S23 Ultra is the best smartphone for photographers



JACK LODGE

Jack tells us why he loves his Canon RF-mount zoom lens for landscape and nature photography

Welcome



The old cliché that the camera never lies was never true and this week we investigate the fascinating history

of how photography has been used to deceive, either for fun or with darker motives in mind. If you're more interested in art than artifice, then don't miss our guide to producing fine art black & white images. What makes an image 'fine art'? Find out on page 14. Also this week John Wade looks at the diverse, colourful and collectable world of single-use cameras, a product whose history goes back further than you may think. Perhaps surprisingly they are still widely available, despite the ubiquity of smartphones with decent cameras, the very best of which, currently, is the Samsung S23 Ultra, tested this week.

Nigel Atherton, Editor



This week's cover image was taken by Heather Bodle on Dartmoor, using a Fujifilm X-T2 and XF18-135mm lens

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End of the road for DPReview

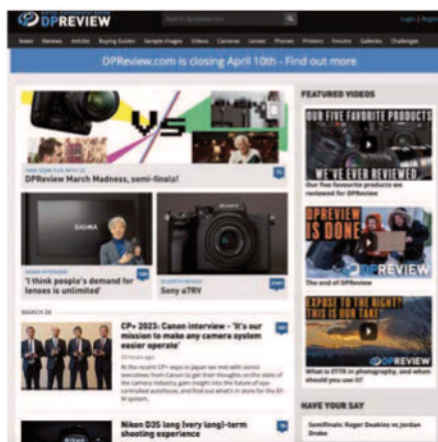
AMAZON has announced that it plans to close one of the web's oldest and largest camera review websites, dpreview.com, after almost 25 years online.

The shock move comes amid news of a round of 9,000 job cuts at the Seattle-based internet retail giant, as it bids to cut costs and streamline headcount after expanding rapidly in the early months of the Covid pandemic. It appears that Amazon has no plans to sell the site, but will instead shut it down entirely. New content will be added up to 10 April, but then the site will be locked and 'available in read-only mode for a limited period afterwards'.

Founded in 1998 as Digital Photography Review by Phil Askey, the site's first review featured the 2MP Canon PowerShot Pro70. This article notably praised a number of then-novel features, including a Li-ion rechargeable battery, a 'swivel and tilt' articulated LCD screen, and raw format recording, all of which are now considered standard. DPReview quickly became famed for its incredibly detailed multi-page reviews, which in its heyday were read by tens of thousands of visitors. With detailed coverage of every aspect of the camera's operation, including the all-important image quality tests and ISO noise comparisons, these were often taken as gospel by a generation of photographers for whom each round of new camera launches brought a significant step

forward in usability and image quality.

More recently, though, the lack of any real alignment with Amazon's wider business goals appears to have led to the site's demise. Key editorial staff left without being replaced, with new reviews slowing to a trickle as a result. Now it seems that DPReview is closing entirely. It would be a real shame to see 25 years of in-depth content disappear completely – it's still a great resource for photographers. Our current technical editor, Andy Westlake, worked for DPReview for seven years and you can read his opinion piece on this unexpected news at bit.ly/dpreviewclosure



DPReview is the biggest camera review site

New version of DxO PureRaw

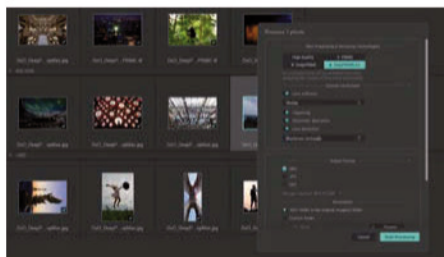
DXO HAS updated its PureRaw raw-conversion software, with version 3 now featuring the AI-driven DeepPRIME XD. The company said that this will improve raw image enhancement and build on the software's already well-regarded noise-reduction processes.

'By using a larger neural network... DeepPRIME XD delivers greater levels of detail, improved colour accuracy, and smoother, noise-free bokeh when shooting at

even the highest ISO levels,' explained the company. 'For example, images shot at ISO 4000 more closely resemble those captured at ISO 500 in terms of noise, colour, and clarity.' Since noise reduction is performed as part of the raw conversion process, DeepPRIME XD can also improve the dynamic range of an image, giving photographers greater scope in low-light situations, DxO added. The original DeepPRIME algorithm from version 2 can still be accessed for images that require less processing, or where faster performance is required.

There are also interface and workflow improvements, including the ability to access the whole image area captured by the sensor, avoiding the crop enforced by other software when correcting lens distortions and fixing other issues. Raw files from Fujifilm X-series cameras are now supported, too.

DxO PureRaw 3 costs £115 – for details see shop.dxo.com/en/dxo-purera-3.html



DxO PureRaw3 is available now



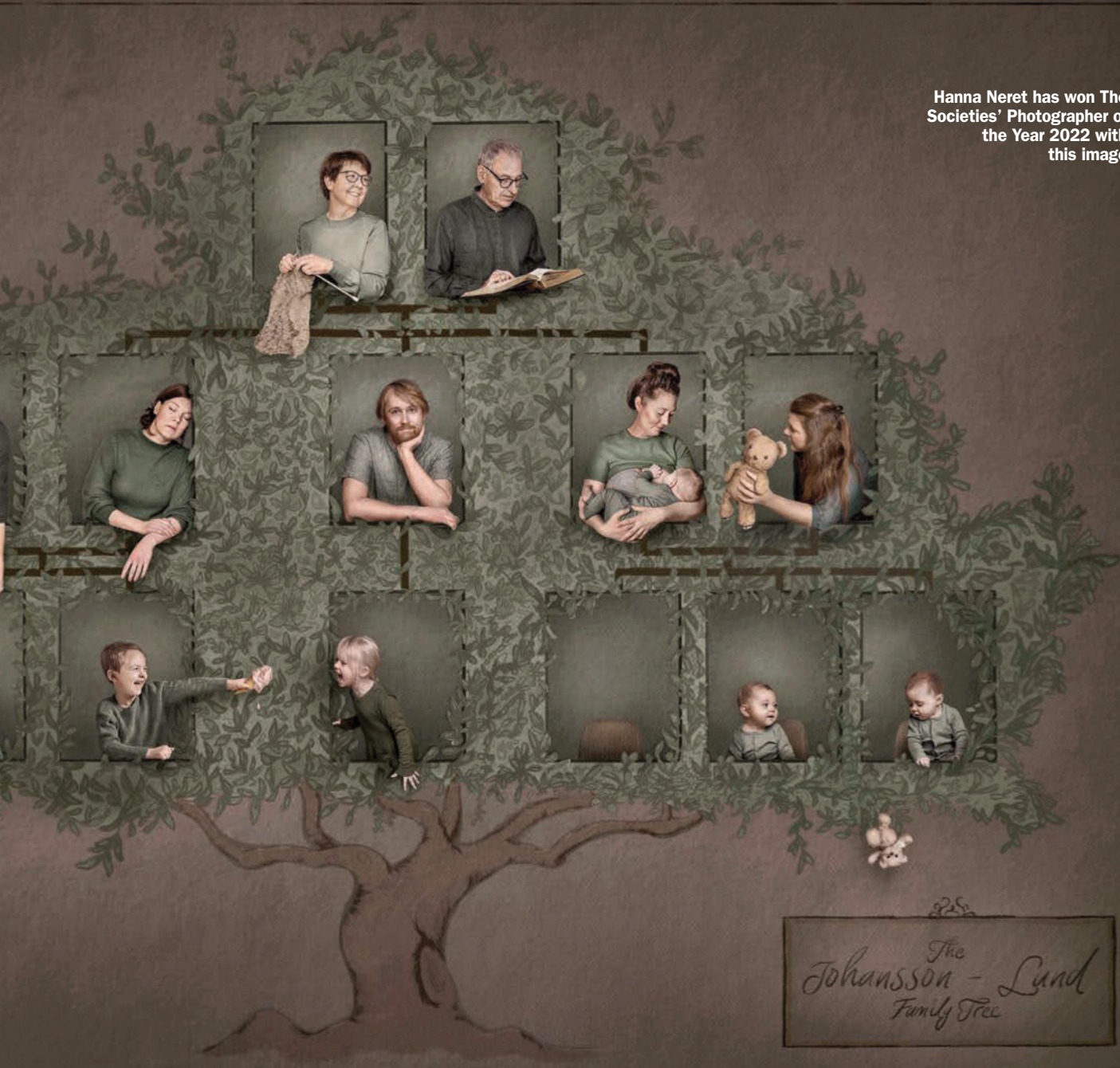
© HANNA NERET

Tree of life

HANNA Neret from Stockholm has been named Photographer of the Year by the Societies of Photographers at its recent convention in London. 'This is a clever and inventive way of presenting a family portrait, showcasing everyone's personality,' said the Societies' judging panel. They added that the standard of technical excellence shown in the image left them 'speechless'.

A total of 5,881 images were entered throughout the year into a monthly image competition, from which an overall winner was chosen. You can see the full list of winners at bit.ly/societieswinners

Hanna Neret has won The Societies' Photographer of the Year 2022 with this image



The Johansson - Lund Family Tree

Award commemorates Martin Evening

 THE MARTIN Evening Excellence in Digital Retouching Award is being launched by The Association of Photographers in memory of Martin, a highly respected Photoshop and Lightroom expert and a regular AP contributor, who passed away this year. 'The Nomination Award is for digital retouching and post-production image manipulation for commissioned or personal work, applied to still and moving imagery,' explained the AOP. The finalists from those nominated for the award will be announced in mid-June, with the overall winner announced in September.

See bit.ly/eveningaward



Photoshop expert Martin Evening

Win a one-to-one with Charlie Waite

 THE ORGANISERS of Landscape Photographer of the Year have announced a special draw to win a one-to-one session with Charlie Waite, the world-famous landscape photographer and the competition's founder. Both the winner and a friend can join Charlie for the day-long workshop. To be eligible for the draw, you'll need to enter the competition from 3 April to 7 April (midnight to midnight), with the winner announced on a live draw on Instagram at 7pm on Wednesday 12 April. All levels of entry to the competition qualify. Full competition entry details at www.lpoty.co.uk



You could win a session with landscape pro Charlie Waite

Remembering a legend of the UK photo trade

 REG ATKINS founded Park Cameras in 1971, at the age of just 21, and he built the business into one of the UK's biggest independent photo retailers. He died in February after a long battle with pulmonary fibrosis. Reg was a larger-than-life figure and throughout his life he was a huge supporter of AP, and his influence on the UK photo trade cannot be underestimated. Here, his friends and colleagues pay tribute to him.

Reg Atkins was a huge pillar of the photographic trade, and one of the most unique characters you could ever wish to meet. A shrewd businessman, and an even better human being. It was an honour to get to know Reg as the AP advertising rep for Park Cameras on and off for 20 years.

Reg was never short of a terrible joke, mind-boggling bit of sporting trivia, or an off-the-wall opinion. Usually followed by his trademark enthusiastic laugh. He was an absolute delight to do business with and will be terribly missed by all that knew him. His contribution to the photographic industry, and photographic retail, cannot be understated – bravely expanding Park Cameras' bricks and mortar retail offering at a time when the future of retail seemed to be predominantly headed for the internet. RIP Reg.

Dave Stone, former AP Commercial Manager

Reg was one in a million. He was honourable, passionate and dedicated. I was first introduced to Reg when I took over as business manager for the Photo Independents. He was tough and demanding but he kept every promise he made and in business that's a rare commodity. We got to know each other well and shared many drinks and laughs over the years. We'll miss you, Reg.

Theo Georgiades, General Manager, Fujifilm Imaging Division

The industry has lost a legend. We are all indebted to Reg for his phenomenal contribution to the UK photographic



Above: Reg outside the first Park Cameras store in 1971

trade. His charisma, cheery spirit and twinkling eyes were such a delight. Our European president, Horie Masahiro, who met Reg more than 20 years ago on his first expat assignment from Japan, reflected, 'Reg-san was so kind to educate me about the UK imaging industry when I came to the UK and I learned a lot from him.'

Charlotte Kemsley, General Manager, Nikon Northern Europe

I'll always remember the first time I met Reg Atkins. I'd heard so much about his larger-than-life character since moving into the photo trade. I had been tasked with developing a series of events for dealers and manufacturers and so organised an advisory panel, to which Reg was duly invited. I found someone with real passion and drive who lived and breathed the photo trade



Left: Reg presenting a prize outside the second Park Cameras store in 1986



Left: Celebrating photography at a promotional event in Burgess Hill town centre, 1980s

Below: Formula One legend James Hunt opening an extension to the old Burgess Hill store in 1980

and was deadly serious in supporting me in achieving my goal. I probably learned more about the photo industry in that first meeting with Reg than I did for many moons thereafter. His support never faltered over the next decade and I will be forever thankful for his guidance.

Simon Skinner, CEO and Founder, MediaBite Group

Whilst Reg could normally be heard from the next county, on one occasion he managed to quietly sneak up behind me, and threw his hands over my eyes, shouting, 'Guess who?' Unfortunately, he did not realise that I was wearing glasses for the first time, which he managed to crush into my face nearly blinding me! Always the prankster.

Robin Gower, National Account Manager, Panasonic UK

I have so many memories of Reg, spanning the 30-plus years I had the pleasure of knowing him. However, one memory stands out. Some years ago we were invited to Portugal for the Open Golf, which was sponsored by Canon at that time. Reg was famous for his encyclopaedic sporting memory and one night a small group of us were being challenged to one of Reg's sporting quizzes in one of the local bars when he spotted Alan Shearer having a quiet drink with some friends. Despite our advice to leave him alone, Reg insisted on staggering over to him, merrily interrupting his conversation. Reg continued to challenge this sporting legend with facts and figures and proved that Reg's knowledge of Mr Shearer was far superior to his own.

Jason Mitchell, co-founder, CameraWorld

Reg was the brightest of lights in our industry, with an inexhaustible battery. His positive personality and infectious humour made any visit to Park Cameras a fun day. He will be greatly missed by anyone who had the pleasure of spending time in his company.

Paul Genge, ex Minolta, Sony, now CEO of PhotoTEQ





industry events, and we also sat together most weeks at his beloved Brighton & Hove Albion football club, where we watched the team's rise to the premiership. Over the years he gave me some very sound advice and was a great friend. He will be greatly missed.

Lee Mansfield, MD of Life Media Group

Dear Reg, you were my first big customer and I took you with me through my career at Swains. You were the only customer I gave my direct line to. You were always fun to deal with, even when you were telling me off like one of your children. You, along with my father, were a key part of my training and induction into the industry. If I could keep you happy, Reg, I could keep anyone happy. My proudest moment was when you almost offered me a job! If I hadn't been married to the competition... who knows? Your character, humour and laugh will be remembered always.

Abby Swain-Mitchell, former Director, CameraWorld

I have lots of fun memories of Reg. I played golf with him at on a regular basis. He loved all sports and was annoyingly knowledgeable. We were a similar level at golf but he always beat me and took great delight in watching me get more and more annoyed. As we shook hands on the 18th I would say 'next time' and he would laugh uncontrollably! That laugh still rings in my head.

Graeme Chapman, MD of Olympus UK, 1980-2008

I first met Reg in the early '90s at the PMA trade show in Las Vegas while I was working at 'rival' retailer, Tecno. His encyclopaedic knowledge of sports trivia combined with his unstoppable (often awful) joke-telling left a lasting impression.

I've encountered him in many capacities over the years, and he always treated me with the same respect, friendliness, and good humour, whatever the circumstances. He was a hardworking businessman, a devoted father and genuinely good company.

Steve Sainsbury, MD of Wallop Design



➤ Reg was a one-off. Once met, never forgotten. His distinctive laugh could be heard from afar and always instantly recognised. He was an excellent businessman, going against the trend and building a Park Cameras superstore away from the High Street, in an industrial area of Burgess Hill. In addition to a superbly stocked showroom, he built lecture theatres and technical areas and offered training courses and other facilities for amateurs and professionals alike. Park Cameras became a destination which attracted customers from far and wide.

Reg encouraged all his children to participate in sport and they excelled at football, cricket, rugby and pretty much everything they turned their hands to. The whole family had a competitive streak in all things. On one occasion Reg was furious with himself when, reversing up his drive, he touched the lawn with one of his wheels. He explained that the family had a reversing competition and sure enough, they were watching through the window and enjoying his discomfort. Loser!

Graham Armitage, General Manager, Sigma Imaging UK, 2001-2019

Reg was so competitive, I always remember the time he booked a round of golf for the two of us down in Sussex. The only tee time we could get was early evening. After some discussion we agreed to play match play. By the time we finished the 14th I was one hole up and it was almost dark. Reg insisted we played on and we both drove off the 15th. I was convinced my tee shot went straight down the middle, but in the pitch black it was never to be seen again. It was decided match drawn! Reg was never one to give up!

Danny Williams, MD, Swains International

Reg was one of the biggest and most influential characters in the industry. I had the pleasure of his company at many

Above: David Bailey opening the current superstore in Burgess Hill, 2008

Former AP Editor Damien Demolder presents Reg with an award on his retirement in 2013



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It's good to share

Our favourite photos posted by readers on our social media channels this week

AP picture of the week

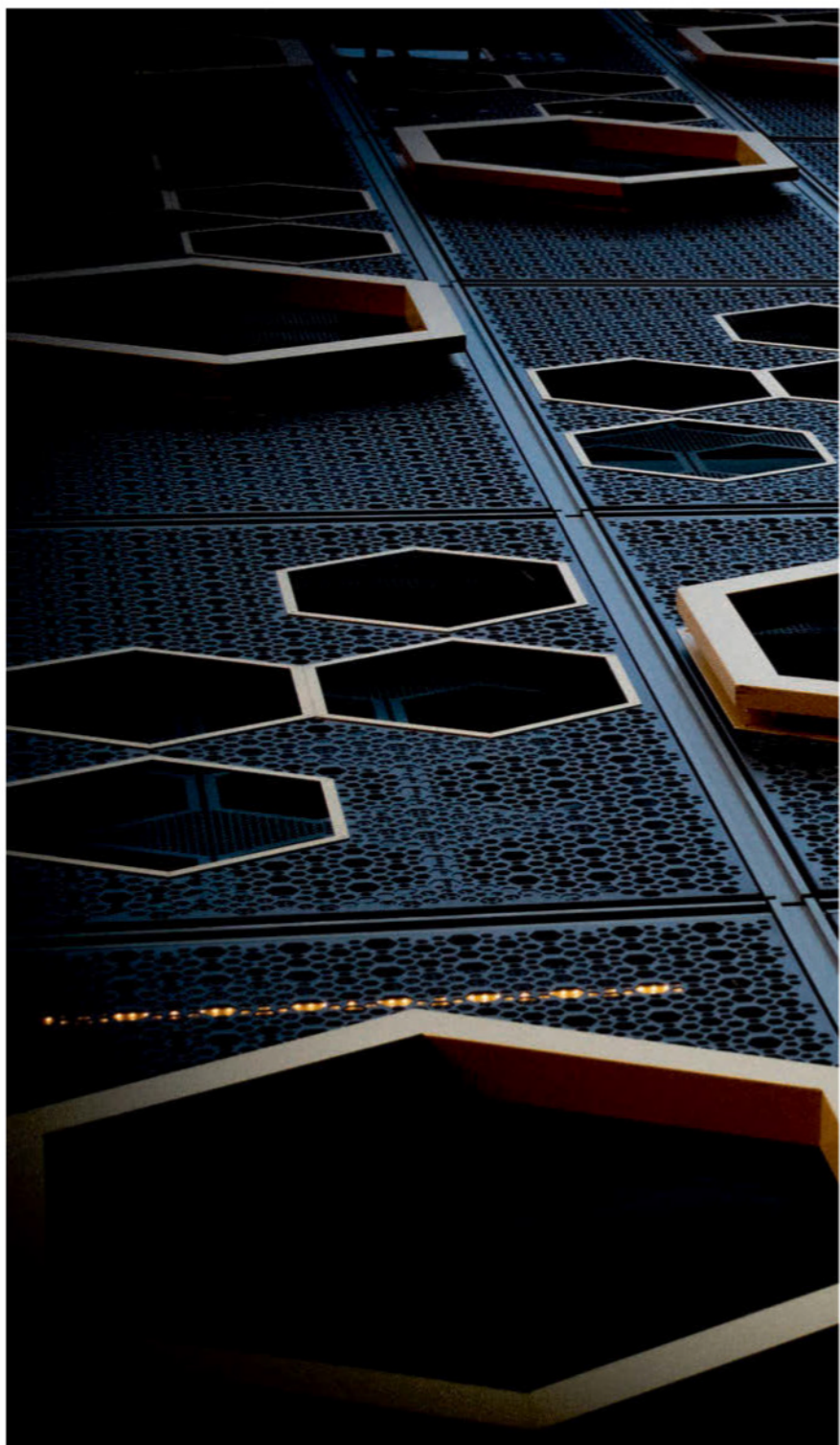
Beehive Car Park by Jamie Jones

Nikon D5300, Nikon 35mm f/1.8, 1/800sec at f/8, ISO 2200

'I am based in Warrington, Cheshire, and predominantly photograph architecture, nature and landscapes. This particular photo is of a car park in Warrington nicknamed "beehive car park". The patterns and symmetry drew me to this shot.'

YouTube.com/JamieJonesPhotography

Instagram: @slice_of_jammy



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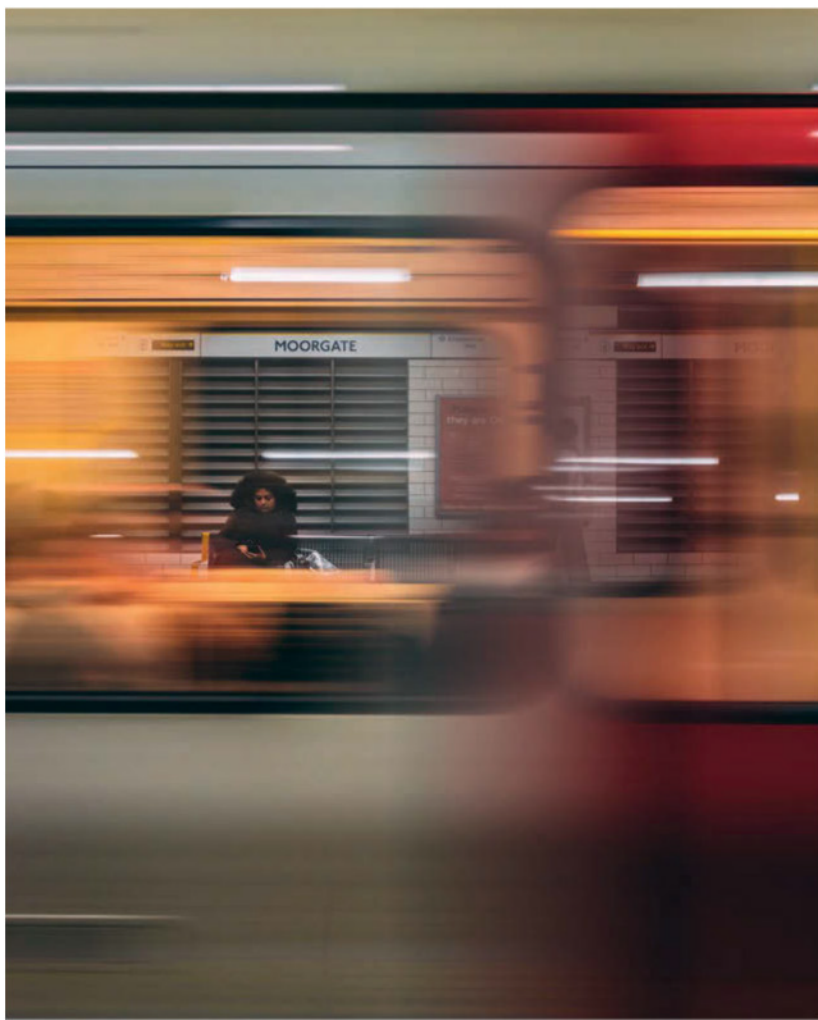


Spring Cliffs by Kate Williamson

iPhone 13 Pro, 26mm, 1/2695sec at f/1.5, ISO 50

'It was early morning and I had taken my dog for a walk, when I spotted these beautiful, pink spring flowers starting to peek through. Couldn't help myself lining up a shot framing the Green Bridge, even if I only had my phone with me!'

Instagram: @katewilliamson0



We also liked...

Through the Looking Glass by Mitchell Sanghvi

Canon EOS R, Canon RF 50mm F1.8, 0.3sec at f/5.6, ISO 100

'A serene woman sits on a platform as a speeding London Underground train frames her through its window. The colours yellow and red add to the sense of urgency and energy in the scene. Moment of calm in chaos, this photograph reminds us to find stillness amidst the daily grind.'

Instagram: @misslenzbaby

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Canon RF 24-105mm f4L IS USM Lens	9+ Like New	£1,275
Sigma 135mm f1.8 DG HSM Lens - Sony E Fit	9 Excellent	£729

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Claire Gillo

Claire Gillo is a photographer based in the South West of the UK. As a day job she specialises in product and commercial photography but as a sideline she sells her framed black & white fine art prints at Little Blue Budgie (www.littlebluebudgie.co.uk). You can find out more about her at www.clairegillo.com and follow her on Instagram @clairegillophotography

Fine art black & white photography

Claire Gillo switches to the monochrome medium and shares her top tips for creating fabulous fine art images

Fine art black & white photography is your artistic impression of a subject or a scene. When it comes to shooting in this genre the subject matter can be of anything, however the end result is often more abstract and/or artistic and not commercial in any shape or form. The only stipulation for shooting a fine art black & white image, other than it being shot or processed with your artistic impression, is the image needs to be in black & white.

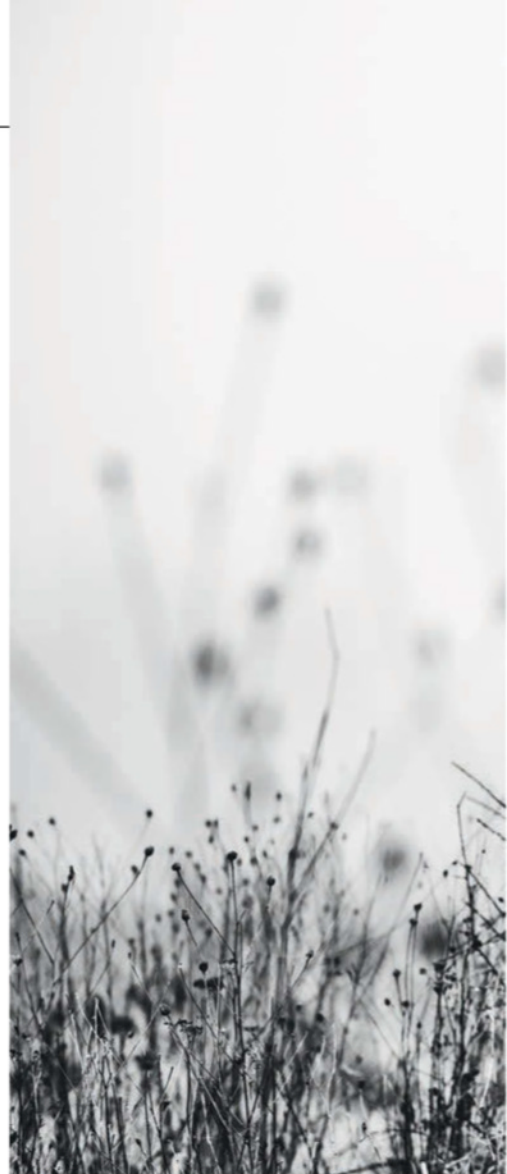
What subjects and concepts work?

There are many different subjects you can

explore, and a good place for you to start is with the landscape genre. When shooting landscapes in black & white think less about the golden hour and beautiful sunrises and sunsets and more about the shape and form of the land. You want to find scenes that create interesting patterns or are atmospheric and alternative. Think about how the light is going to shape your image and whether you want flat light or strong sunlight. Misty scenes, grey skies and drizzly rain work great if you want to take a minimalistic approach, or if you're after bold and interesting shadows then you'll want to shoot in strong sunlight.

Think about how the shadows will appear in the scene and how they contrast against the light.

Portraiture is another genre that can be explored through a monochromatic fine art approach and there are many ways you can capture amazing images. Again think less about the usual rules – for example, making sure the eyes are sharp – and more



This project is about coastal erosion and has been shot on 120 film. Taken on Hasselblad 500c 120 film

A winter meadow. Taken on a misty winter morning last January
1/500sec at f/2.8, ISO 100

KIT LIST

Lens choice

The genre I'm shooting will determine what lens I select. In my kit bag my three favourite lenses are my Nikon AF-S Nikkor 16-35mm f/4G ED VR, Sigma 50mm f/1.4 DG HSM Art and my Nikon AF-S Nikkor 85mm f/1.8G. I mostly shoot with the Sigma 50mm Art when I can, but it's good to have a versatile focal range to pick from.

Tripod

A tripod is an essential piece of kit for most of the genres I shoot. Portraiture is the exception to this as I tend to shoot by hand, although on occasion depending on the set-up it can come in handy with this genre too. In my kit bag I have the Manfrotto 190go! with the XPRO Geared three-way pan/tilt tripod head. The tripod comes with an interchangeable centre column, and the three-way tripod head can be finely adjusted.

Image editing software

When it comes to editing my black & white fine art images I predominantly use Lightroom for styling and toning my images but I'll also use Photoshop for more advanced work (i.e. if I have to swap any parts of the image around).

Hasselblad 500C/M

Occasionally I love to dust off my Hasselblad 500C/M and shoot on a roll of black & white 120 film. It's a great exercise to encourage you to slow down if you haven't done it in a while!



about the concept or emotions behind your portrait. Using a slow shutter speed and showing movement or capturing an emotion in a creative way will get you on the right track.

Following on from portraiture, fine art nude or the study of the human body is another way to use the monochrome medium. Again it's less about getting technically perfect images and more about conveying a concept or an emotion so the image raises a question. This style of photography can be shot on location (this needs to be carefully planned and in an appropriate location) or in the studio. If you are going to hire a model make sure you discuss your ideas before the shoot and ensure they are happy and fully on board with the set-up.

If you enjoy shooting inanimate objects then still-life photography is another way you can explore black & white fine art photography. With still-life photography you have full control and can decide where you want to place your subject and how to light it best. Though there are some safe subjects that will work well in a still-life set-up such as food and flowers,



Bird in a glass case. The bird had been killed by a cat and the image preserves its beauty. 1/200sec at f/8, ISO 200

➤ these have been photographed many times so think about how you could take it to the next level.

Even though we've covered a few of the more popular genres above, there are no limits in this field and your black & white fine art image can be of whatever you want. Fine art photography is more about being an artistic expression of yourself so don't worry about fitting it into a specific genre or category.

What's the best type of light for B&W fine art photography?

You can use natural or artificial light to shoot your fine art images and both have advantages and disadvantages. Natural light is great to work with but you are at the mercy of external conditions. Waiting for the perfect light can be frustrating but it is worth it in the end. With artificial light you are in complete control and do not have to worry about external factors, but if you're out on location you will have to lug extra kit with you and lighting can be a complex subject that requires much skill. If you are just starting out you may feel out of your depth using artificial light, so natural light is the best place to start.

When it comes to lighting your fine art images, take into account the importance of shadow and highlight detail. Do you want your subject to be silhouetted and the image to be high in contrast or do you want to see the shadow detail and have a flatter result? Many of these factors can be experimented with at the editing stage too, which we will move onto soon!

What about B&W filters?

With film photography it was common for photographers to use



TOP TIPS



1. Colour channels

For more control over the final edit, shoot in raw. At the editing stage start by converting to mono and go to the B&W colour channel setting. In this image the boy's freckles have been enhanced using the orange slider. Colour channels are a great way to make refined edits to get a stronger end result.



2. Misty conditions

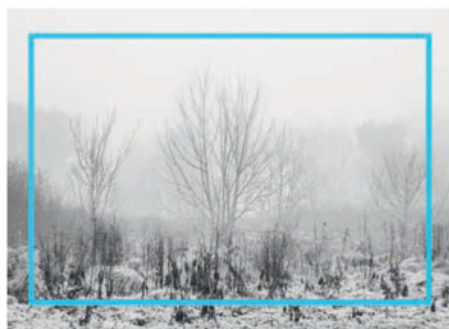
Dull, misty conditions are perfect for mono fine art landscapes. This image was shot in Devon on the South West Coast Path. You want to look for something of interest in the foreground (which in this case are the rocks) and then capture that blend of the darker foreground blending into the white mist.



3. Dramatic light

Take advantage of dramatic weather conditions. There's nothing better than a stormy sky with a strip of sunlight peeking through on the horizon. This image was taken at 9am, and the cloudy sky has been edited to darken it further to make the overall effect more dramatic.

**Down by the sea. An abstract image
that uses a minimal approach**
60 seconds at f/16, ISO 100



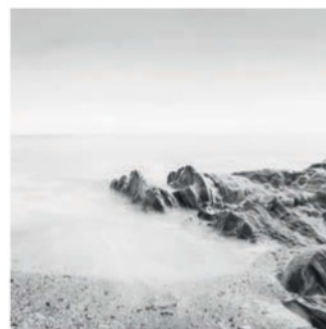
4. Be experimental

When it comes to fine art photography, whatever genre you are shooting, you can be experimental. In this example I've added a colourful rectangle. Not only does the blue contrast interestingly with the monochrome scene, it also forces the viewer to examine the image in finer detail.



5. Splash of colour

Fine art photography doesn't just have to be serious. You can have fun with your portraits for example, and be playful in your approach. Here in Photoshop we've created a strip of colour to make it look as if the girl is removing the monochrome effect from her face with the paintbrush.



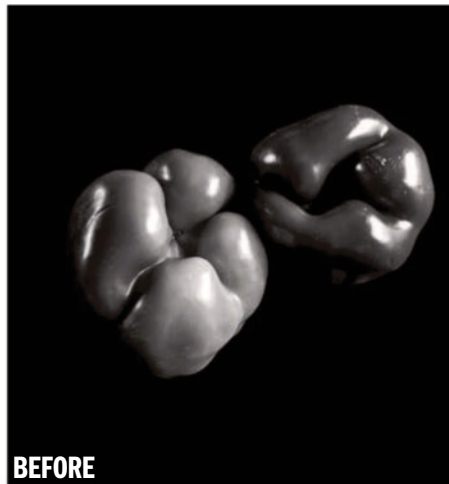
6. Image aspect ratio

Whilst it's easy to stick with the standard 2:3 ratio, think about shooting in a different aspect ratio. For example, the square format can work really well, as can long panoramas. While you can crop images at the editing stage, some camera models allow you to set it in camera, so it's worth experimenting with.

Solarizing technique

A fun and quick technique to add to your still-life fine art images is a solarization effect. This digital workaround imitates the darkroom effect that was made famous by artists such as Man Ray and Lee Miller. They would quickly expose their developing prints to the light and in turn this wholly or partly reverses the developing process and what you're left with is a slight silvery tone over your subject.

To solarize your images digitally in Photoshop add an Invert adjustment layer, then a Curves adjustment layer. On the Curves palette click on the pencil icon and, starting in the bottom left-hand corner, draw a diagonal line up to the top middle of the graph and then carry on from that point and go down to the bottom right-hand corner.



BEFORE



AFTER

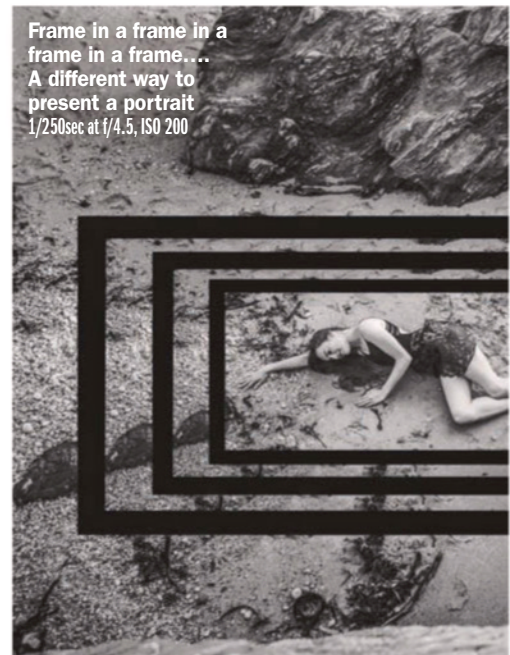
The form of the human body can be explored through a fine art approach



filters as part of their black & white kit, however this has greatly changed in the past few years. Some digital black & white shooters still like to use them, but as image-editing software has become more advanced they are less of a necessity and more optional.

Most cameras come with built-in filters, which is great for experimenting. For example, if you want to increase the contrast for a dramatic effect then apply a red filter or if you're shooting lots of foliage then a green filter will work best. Set the picture style to monochrome as well. We would recommend that you shoot in raw so although the monochrome and filter effect won't actually make a difference to your raw file, it means you can preview the

Frame in a frame in a frame...
A different way to present a portrait
1/250sec at f/4.5, ISO 200



effect as you shoot on your LCD screen and see how it's working. If you're shooting in JPEG as well then the effect will be directly processed onto these files.

What camera should I use?

Although the majority of us will opt for our digital cameras (as this is generally what we have available and is often easiest), black & white fine art photography also works well in other mediums. For example, if you have a film camera (35mm, medium format or large format) dust it off, buy a roll of black & white film and shoot your subject the old-fashioned way. Or you could experiment further using antiquated photographic techniques. Photograms are a brilliant way of creating a fine art result. Simply lay objects over photographic paper and expose the paper to light. You'll then need to process your image by using chemicals (developer, stop and fixer). You'll need to do all this under a safe red light, and in a dark space where no natural light can seep through.

How do I edit my images?

If you've shot your images digitally when converting your image to black & white at the editing stage, the best advice we can give is to use the colour channel sliders when making adjustments. For example if you have a lot of red in your image, see what happens when you push the red slider up and down. By going through each colour channel individually you'll be able to tweak the end result to a more refined level. You'll also want to play around with the Highlight, Shadow, Black and White sliders as well as the Contrast, Clarity and Exposure settings.

AP



A hatched butterfly cocoon makes the perfect abstract shot
1/400sec at f/8, ISO 400



Presentation matters



When it comes to black & white fine art photography, whatever genre you shoot, presentation is key. Take for example this image here, which is a square seascape that has been duplicated and flipped horizontally and then lined up to the original image. The end result is this surreal effect. You can really push the boundaries, so think outside the box when it comes to presentation to make your fine art images stand out.

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Beacon of light

Developing an instinct for when the light will be good is one of the secrets of creating dramatic images, LPOTY winner Will Davies tells **Damien Demolder**

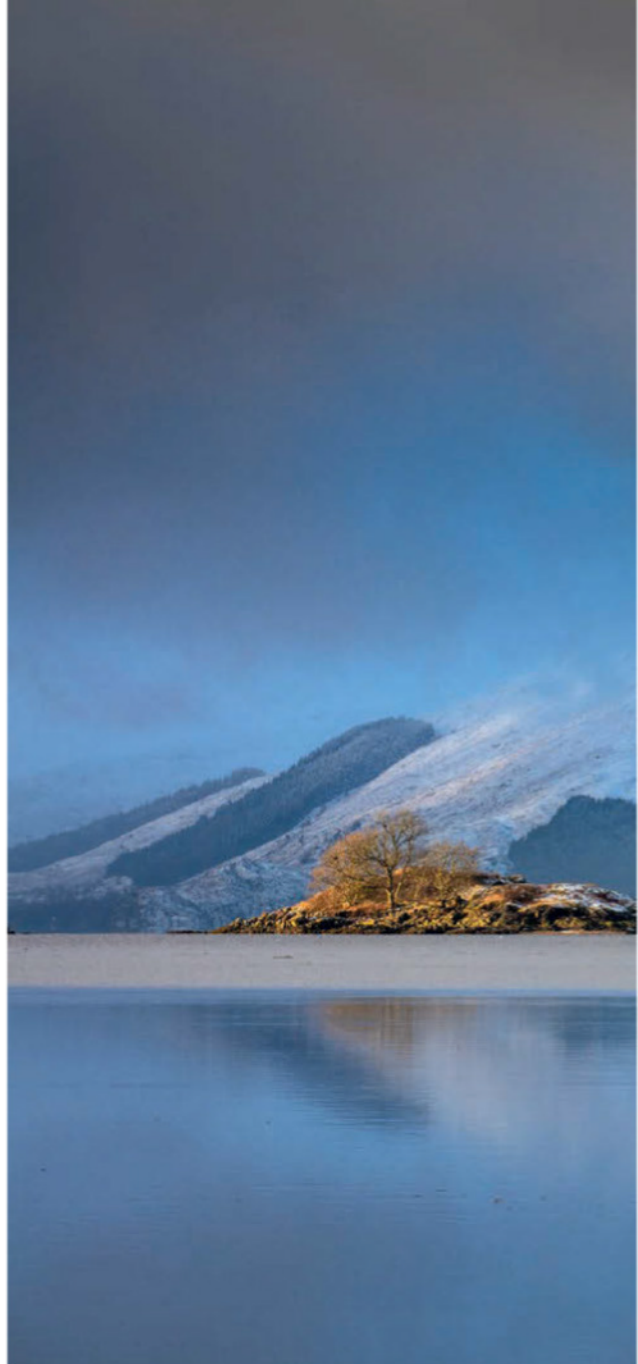
It might be considered by some to be a poor show of manners to win the top prize in the Take A View Landscape Photographer of the Year competition on the first time of entering, but perhaps Will Davies' move to the USA has made him forget about gentlemanly sportsmanship and fine traditions. His only saving grace perhaps is that the winning image shows God's own South Wales in glorious sunlight and describes the gently undulating countryside spread out before him from Pen y Crug with great show of patriotic adulation. Beating thousands of more seasoned landscapers to the top spot, Will's photograph carries a number of hallmarks of his developing style and shows us both the way he works and the elements that catch his eye.

Although Will grew up in Wales in his teenage years he was more interested in golf, pubs and rugby than in the spectacular landscape that surrounded him. It was a move to East Africa with the international development organisation he worked for that opened his eyes to the natural world, and to photography.

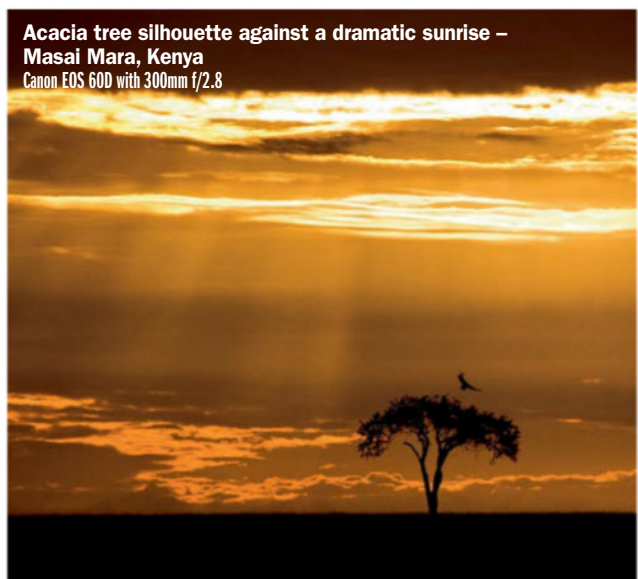
'I live in Washington DC at the moment,' Will tells us, 'where the immediate landscape and wildlife opportunities are a little limited, but when I was 27 I moved to Ethiopia.

It was about 2007 and a couple of years after digital SLRs had become a bit more mainstream. I wanted a camera to take on trips, so got myself a Canon Rebel XT (EOS 350D in the UK). I'd moved there on my own, so I had plenty of time at weekends to do what I wanted – and I wanted to travel around to see the country. I also wanted to be able to capture pictures of the people, the landscape and the wildlife to share with people at home. It's pretty easy to take good pictures in Ethiopia as the high-altitude scenery is stunning, and once I started to get a few decent pictures of it I really got the photography bug. From there I moved to Kenya, which is where things really took off for me and wildlife photography. When you can drive to the Masai Mara at weekends it's hard not to get a bit obsessed with photography.

'I'd had a film camera as a child but I wasn't very interested. The instant feedback you get with a digital camera though made a lot of difference to me. I could see what I'd just shot and would occasionally say, "Wow – that's pretty good!" I could see when I made mistakes and immediately see what was wrong, which gave me the chance to correct things and to learn a lot more quickly. It was the first time I was taking pictures that got me excited and which I felt I could share with



Acacia tree silhouette against a dramatic sunrise –
Masai Mara, Kenya
Canon EOS 60D with 300mm f/2.8





other people. It helped that the standard of postcard and travel photography in Ethiopia at the time wasn't very good, so it gave me a lot of confidence in what I was creating. At the time there wasn't much tourism in the country, and most people associated the country with poverty, but the scenery and the history was, and is, amazing. There are churches from the 12th century carved out of the rocks that are beautifully conserved and it's a really fascinating place to travel. There are gelada baboons in the Simien Mountains too, that sit on the edge of 2,000-metre-high cliffs and which are almost tame. They just sit there and let you photograph them – so it's very easy. I visited them a few times and was gradually getting into

wildlife photography before I moved to Kenya and before I started buying half decent camera gear.'

First time lucky

'I hadn't entered Landscape Photographer of the Year before, not because I didn't want to or didn't know about it, but because I didn't have anything I thought was worth putting in. Most of my pictures were taken in Africa and I only had a few snaps taken in Pembrokeshire from holidays. During the pandemic I spent a lot of time back in the UK and had the chance to photograph the countryside around where I come from. I would walk in the hills and take the camera, and when we could travel I went to Scotland and to North Wales to take pictures too.

I got a decent number of good pictures together, and thought I had enough to make it worth a shot at the competition. I wouldn't have entered unless I thought I had a chance obviously, but really I was just hoping to get into the book. I really didn't expect it was possible for me to win – there are a lot of really good UK landscape photographers and the standard is always very high.

'Winning gave me a big confidence boost, and has motivated me to shoot a lot more than I did in the past. It has also put me in touch with other photographers, and got me the attention of magazines and websites, so it's been great that way too. I've had to make my own website and join Instagram so



that people can find me. It would be easy to feel a lot of pressure to do well next time too, and to keep up the success, but I try to put that to the back of my mind. Fundamentally I do this for the joy of it and my love of being outside.

‘Even though I grew up in South Wales there were a lot of places I didn’t know, so spending time there with my camera during lockdown has really opened it up. I used to just go off to explore and to see what I’d come across without doing any research at all. I knew some places that would have photographic potential and head in that direction, but I came to realise it was a pretty inefficient method of finding locations. Going in blind, of course, meant that I wasn’t copying anyone else and I wasn’t going to be influenced by other pictures I’d seen, but it really does pay to do some research. The first guide book I bought was Drew Buckley’s *Explore and Discover South Wales*, which showed me so many places I just didn’t know about – even though it was my part of the country. If I’m going anywhere now I get a guidebook to find out where the best locations are, if only just to get me started.’

Instinct for the moment

‘The excitement comes before you get the camera out, doesn’t it?’ Will points out. ‘There are certain days when you just have that feeling as you’re driving to wherever you’re going or walking, and you know the conditions are going to be exciting. I mean it could be that you’re out in autumn, the colours are beautiful and it’s one of those mornings where the mist is just sitting amongst the trees – there’s going to be an

opportunity. You know when the sun rises you’ll get a stunning and misty landscape. Or it could be that it’s just snowed and you can see the clouds are clearing and you have a feeling that at sunrise there’s going to be some magical light. You start to develop a bit of an instinct for when it’s going to be good.

‘For me it’s all about the light. A lot of photographers say they’re “chasing the light” and I think for me that’s also true – in those moments on a cloudy day when the light just breaks through and hits a part of the landscape and brings it to life. It can create huge contrasts between the the sunlit parts of the scene and a background that’s maybe full of storm clouds. It’s the same when you get that first light hitting the mist as it’s just lifting off the trees in the morning. Those are good days, and sometimes there are so many great photos to be had it’s almost stressful deciding which to shoot. It can be hard to relax and focus instead of running around trying to get all the angles, views and opportunities.

‘I take a lot of photos – that’s kind of my approach. I don’t usually go out to shoot a particular scene or a very specific composition. I may have certain shots in mind but I try to adapt according to how the light is hitting the landscape.’

Light and lenses

Will says he likes to simplify the scenes in front of him to make them compelling, but without losing the drama that often comes with the complexity of the natural landscape. Part of his method for doing this involves using a telephoto lens to isolate distant areas, such as in his winning shot of the Brecon Beacons



Brecon in Winter
(the winning shot from Landscape Photographer of the Year)

Canon EOS 5DS with EF 70-200mm f/4L USM

A mother and lion cubs, members of the Marsh pride in the Masai Mara
Canon EOS 50D with 120-400mm



in winter [see above]. ‘Using a telephoto lens makes it much easier to limit what’s in the frame, and to help the viewer focus on what you want them to see. It also gives the scene a bit of compression between the foreground and the background that can help to bring the drama out. It’s hard to shoot with a wideangle lens in the Brecon Beacons. Compared to Essex it’s mountainous, but it isn’t the Dolomites or Iceland. It’s rolling hills by those standards, so with a wide lens it can look a bit flat while a long lens in good conditions can bring out a sense of drama.



darker and moodier. I like that look as it's the opposite of what we usually see – where the foreground appears a bit too dark as it's against a bright sky. Shaded mountains with a bright foreground is always something I'm on the look-out for as it feels like nature is flipped, and you have this lovely light drawing you into the image.

'I think one thing I've learned is to know when I'm going to get the right conditions at different times of day and in different situations. If you're in the Brecon Beacons there's much less point going out before sunrise or after the sunset because you really need that sunlight – you need something to create that drama. If you're on the coast though it's quite hard to take good photos when there is direct sunlight. It's those kind of pre-dawn or twilight moments when you get the reflections and the colours in the sky. That I've learned from trial and error. I need to be aware of how different types of conditions will fit different scenes in different ways.'

Kit

'I don't shoot much wildlife these days, so most of my kit is aimed at landscape work. I use a Canon EOS 5DS which I got because it was the highest-resolution full-frame Canon camera at the time. I have three zoom lenses to cover 17mm to 200mm, though I do still have my Sigma 300mm which cost more than my other three lenses together.

'I discovered in Iceland recently that I need a better tripod that can hold the camera still in the wind and that doesn't just slide along on the ice – so that's my next upgrade.

'For my landscapes I tend to use f/16 all the time. I don't really see any reason not to have focus throughout the whole image. I'm not into selective focusing, so I pick my focus point and stop down. I rarely shoot any other way. Of course for wildlife the opposite was true – I'd use a wide aperture to get a shallow depth of field, but I like my landscapes to be sharp front-to-back.'



To see more of Will's work visit his website and Instagram pages at:

www.instagram.com/willdaviesphotography
www.willdaviesphotography.co.uk

Long exposure of rocky coastline and waterfall near Southerndown, Wales

Canon EOS 5DS with EF 17-40mm f/4L USM

Wildebeest cross the Mara river during the great migration, Kenya

Canon EOS 60D with 300mm f/2.8



This year's Landscape Photographer of the Year is now open for entries until 31 May 2023: visit <https://www.lpoty.co.uk>

'At the coast it's a different story though, and I almost always want to shoot with a wideangle, as there are usually interesting foreground details and cliffs in the background. You need a wide just to get everything in the frame. With a wideangle the importance of the foreground becomes more pronounced so you have to make sure there is something in the foreground to see or that it fits into the wider landscape itself.

'I like the contrast between light and shadow in the landscape, but I really like it when the light is on the foreground and the background is



Fauxtography

Are hoax photographs harmless fun or harmful propaganda? **Peter Dench** has a rummage around the history of hoax photography to find out more



© GETTY IMAGES

legitimate? Researching for an article on ethics in wildlife photography, I came across photos of a frog riding a beetle, a snail riding a frog riding a turtle and five frogs riding a crocodile. These seemingly cute and funny hoax images were often cruel or deadly with subjects being glued, clamped, taped, wired, refrigerated, shaken or killed before being positioned for a photo. In 2010 the Wildlife Photographer of the Year winner, José Luis Rodríguez, was stripped of his prize after judges found he was likely to have hired a tame Iberian wolf to stage the image. In 2016 a winning entry by Marcio Cabral was disqualified for featuring a stuffed anteater after it was decided it was 'highly likely' a taxidermy specimen. Aren't these just high-level hoaxes? If they were NFTs I'd gamble they'd prove collectable.

Writing about the 'Golden Age' of photojournalism and iconic British weekly magazine *Picture Post*, rumours persist that the darling of the magazine, Bill Brandt, was often liberal with the truth, using his family in some of his photographs dressed as East End gangsters. The controversy surrounding Robert Capa's photograph of a falling soldier rumbles on with one determined academic, José Manuel Susperregui, saying he has definitive proof that Capa's legendary Spanish Civil War photograph was a fake.

Above: One of the two famous 'surgeon's photos' of Loch Ness Monster, taken 19 April, 1934

Left: 'The Valley of the Shadow of Death' by Roger Fenton

One of the first recognised documentarians of war, Roger Fenton, probably staged his image, 'The Valley of the Shadow of Death', (see left) moving cannonballs from the ditch onto the road in order to create a more dramatic image. Are these hoaxes or just using your nous to illustrate a story on deadline?

History

The definition of hoax is: something intended to deceive, hoodwink or defraud. Type 'hoax' into Thesaurus and you get: bamboozle, bluff, con, deceive, delude, dupe, fleece and fool, among others. Type in 'fake' and hoax isn't an option. Hoaxes in photography are as old as photography. According to the Guinness World Records, the first hoax photograph was: 'Self-Portrait as a Drowned Man' (1840) by the Frenchman, Hippolyte Bayard. The image shows Bayard slumped to one side in an act of protest for never receiving what he believed was his rightful credit for inventing photography. The process was instead attributed to competitors Louis-Jacques-Mandé Daguerre and William Henry Fox Talbot.

And 77 years later, a series of photographs had the world believing there were fairies at the bottom of the garden when cousins Elsie Wright (aged 16) and Frances Griffiths (aged nine) made paper

What is a hoax photograph? What are they for, why are they done and what is the point of them? Can there be a legitimate place in photography for hoax pictures? Is a hoax photograph harmless, when does it become cheating and can it be a criminal act? I have questions. Writing for this magazine I've come across various hoaxes. Who can forget Jonas Bendiksen's extraordinary *The Book of Veles*, that hoodwinked the industry into thinking his documentary photographs of people from the eponymous town were

cutouts to create a series of images in the garden of a Cottingley village home. Photographic 'experts' examined the pictures and declared them genuine. Mediums claimed them as proof of the existence of the supernatural. Despite criticism by sceptics, the photos became among the most widely recognised in the world. Decades later, the girls finally admitted that their photos were fakes. Elsie drew the fairies on paper which were fixed to hat pins, stuck in the ground and photographed. They then got rid of the evidence as all good hoaxers should, drowning their Cottingley fairies in a brook.

Spoiler alert

A good hoax photo treads the line of believability. Trying to find out how it was done before it's explained is part of the lure. The BigFoot film still at Bluff Creek in 1967 was a man named Bob in a costume. The 1934 photo published in the *Daily Mail* of The Loch Ness Monster allegedly taken by British surgeon Colonel Robert Wilson, is a Woolworth's toy submarine attached to a sculpted wooden head. George Edwards, a cruise boat operator on the loch, claimed his 2011 photo of Nessie's hump had been verified by a team of US military monster experts when it was a fake fibreglass model created for a National Geographic documentary about the aquatic behemoth. George Adamski's 1952 photo of a foreign spacecraft flying over his California home was cobbled together using a lamp, light bulbs and other bits and bobs.

For a 2022 *Amateur Photographer* magazine halloween special I took a full-spectrum ghost-hunting camera into the bowels of London's historic East End alleyways, desperately wanting to snap the deceased. I didn't get as lucky as photographers Captain Provand and Indre Shira who captured on film, The Brown Lady of Raynham Hall, while on assignment for *Country Life* magazine in 1935. The chilling photograph has never been conclusively disproved. Sewage farmer and keen photographer Tony O'Rahilly took to his grave the technique behind his 1995 photograph of the Wem Ghost, a girl engulfed in flames as a building burned; Dr Vernon Harrison, former president of the Royal Photographic Society, analysed both the photo and

Right: 'Self-portrait as a Drowned Man', by Hippolyte Bayard



Below: Russian soldiers flying the Red Flag over the ruins of the Reichstag, Berlin



negative and reported that he was satisfied that the picture had not been doctored.

Propaganda

Hoax photography can be a powerful tool for political and military gain, with despots and dictators leading the way. Supreme Commander in Chief of the Armed Forces of the Soviet Union, Joseph Stalin, understood the historical value of photographs and was prolific in removing traces of his enemies from them. When secret police official Nikolai Yezhov fell out of Stalin's favour, he wasn't just executed but erased from photo-record by Stalin's team of retouchers. Inspired by the photo of American troops raising the flag at Iwo Jima, Yevgeny Khaldei's iconic 1945 image of soldiers raising the Soviet flag over Berlin's Reichstag building was staged and then doctored.

Covering up wasn't the preserve of Communists. Adolf



© GETTY IMAGES

The abominable snowman, or Bigfoot, according to former rodeo rider Roger Patterson



© GETTY IMAGES

Stalin with Nikolai Yezhov (right). Yezhov was later removed from the photo



A. ALICE AND THE FAIRIES.

Copyright. Photograph taken July, 1917.

Left: The first image from the notorious Cottingley Fairies series. Frances 'Alice' Griffiths was photographed by her cousin Elsie 'Iris' Wright using her father Arthur's Midg quarter-plate camera in July 1917

Below: Abraham Lincoln, his head is superimposed onto the body of John C. Calhoun

▶ Hitler's propaganda minister, Joseph Goebbels, was ironically removed from a photo of him and director Leni Riefenstahl in 1937. Benito Mussolini circulated a famous photograph of himself riding victorious on a horse after cropping out the handler holding the horse. Kim Jong-Un apparently applies Photoshop to make his ears look smaller. Further back in time, the iconic portrait of the US President Abraham Lincoln is a composite of Lincoln's head and the body of southern politician John Calhoun.

With the proliferation of affordable cameras, omnipresent smartphone cameras, the internet, social media and advances in AI, today is a hoaxer's paradise and pranksters have not held back. I've lost days down the double-headed rabbit-hole of hoax online photographs. A noticeable difference is the online hoax doesn't always carry on unexplained for decades, the revelation is part of the hoax: The

photo of a lion strapped onto a machine to make the iconic MGM intro of a lion roaring is actually a photo of a lion being diagnosed at the vet's office. The photograph of a magical destination is a combination of a photo of a rock in Thailand and a castle in Germany. Photographs of cyclists or photographers are dropped in front of stock images of grizzly bears in full attack mode. The moon and sun are plotted across skies appearing in perfect juxtapositions. Cloud formations and bird murmurations are manipulated into amusing shapes, and endless cats sit in impossible positions. There are web pages dedicated to showcasing hoax images and others dedicated to disproving them. You're probably not as good at spotting a hoax photograph as you may think. I consider myself a connoisseur of fakery and guessed 17 out of 25 correctly in Adobe's Real or Photoshop test of observation and a



'Today is a hoaxer's paradise and pranksters have not held back. I've lost days down the double-headed rabbit-hole of hoax online photos'

respectable 5 out of 6 in the BBC's Bitesize Fact or Fake.

Even before 2012 Hurricane Sandy hit US soil, doctored photos were circulating online. The misinformation was so acute to people who were vulnerable to danger that @GuardianUS urged people to use the hashtag #FakeSandy along with the photo link. The Defense Advanced Research Projects Agency (Darpa), which develops technology for the US military, is attempting to create a tool that will automatically detect the manipulation of images and videos and assess their integrity. Hany Farid, an American university professor who specialises in the analysis of digital images and the detection of manipulated images such as deepfakes is a researcher with DARPA. He is also co-founder along with Kevin Conner of image analysis firm Fourandsix, according to the BBC, they have licensed their tool izitru (is-it-true), to DARPA, which

looks at how a file is packaged and helps determine if an image came directly from the camera.

The path to spotting a hoax can be long and winding: trust your instinct, if it's too good to be true it probably is. Analyse the light, shadow and reflections in an image to see if they align with the laws of physics. Question if you've seen the image before. What are people doing, wearing and how are they behaving. If there's a shark swimming in a flooded suburb, it's probably a hoax. If the *Daily Mail* has published it, perhaps check with a reverse search on TinEye.com or check Snopes (formerly Urban Legends Reference Pages) a fact-checking website for sorting out myths and rumours on the internet.

Arguably most of us enjoy a good photographic hoax. It should be in the spirit of a sideshow illusion show: Olga the Headless Girl, Spidora (the head of an actual woman with the body of a giant

spider) and the Girl in The Goldfish Bowl (no cats allowed) were unbelievable with just a chink of credibility that had crowds wondering what if, just maybe. They tickled the senses, raised the heart rate and a smile. Bayard's hoax was a broadside at the establishment for no evident financial gain. George Edwards' appropriation of Nessie's hump was to boost business but forgivable. Frances and Elsie's intentions were invigorating, the photos eventually making over £20,000 at auction in 2018. The gall of George Adamski's UFO is to be applauded. Today artist and photographer Alison Jackson titillates with her spoof documentary photos of celebrities doing things we'd like to think they do (see last week's issue). Perhaps when you next have a spare half day, rummage in the recycle bin, find some thread, tape, grab your camera and see if you can make it into the great photo-hoax history book.

Below: Mussolini receiving the Islam Sword at Tripoli in Libya, March 1937



© KEYSTONE FRANCE / GAMMA-KEYSTONE VIA GETTY IMAGES

Blue Tajinaste

By Tony North

Claire Gillo speaks to award-winning IGPTY photographer Tony North about his stunning 'Blue Tajinaste' image

To access the location where photographer Tony North took his award-winning image titled Tajinaste Azul (Blue Tajinaste), you have to keep going up – about 2,300m up! The image was taken in La Palma (the Canary Islands) on the top of the northern edge of the Caldera in the Taburiente National Park, and it required a bit of effort to get there, as Tony explains. 'You drive all the way up the mountain, including 20 minutes of hairpin and nail-biting bends. You're almost constantly in second and first gear, then at the top of the road it takes you close to the rim of the Caldera and there are paths to follow with amazing views.'

It wasn't by chance that Tony stumbled across this stunning location, and every aspect of the shoot was planned and scouted to a tee. 'I initially wanted to include the most famous resident flora, the enormous Giant Viper's Bugloss in the foreground,' he tells me; however, he was unable to find a spot where he could frame these flowers in the foreground with the Milky Way view above. Eventually Tony found another rare local flower called the

Echium Gentianoides but known locally as Tajinaste Azul (hence the photo title). 'It's a member of the borage family (as is the bugloss) and has a very striking blue colour.'

Tony tells us that La Palma is recognised as the best place in Europe for astronomy and so it seemed like a no-brainer to do some astrophotography whilst he was there. 'It has the clearest skies and there is an observatory on the island too,' he explains. 'The Milky Way is quite a sight to witness, and even more impressive when you photograph it. The camera enables you to capture a lot more light than can be seen by the naked eye, meaning the final result contains far more colour and detail.'

Taking images at night is a skilled undertaking and to capture his masterpiece Tony had to get around his fair share of technical obstacles. For example, he had to use a sky tracker to enable him to shoot using a longer shutter speed. 'This is a device which fits on the tripod. It turns the camera at the same speed as the Earth is moving. This means you can do much longer exposures (mine were around 3 minutes) without getting star trails, and thereby capturing much more detail.'

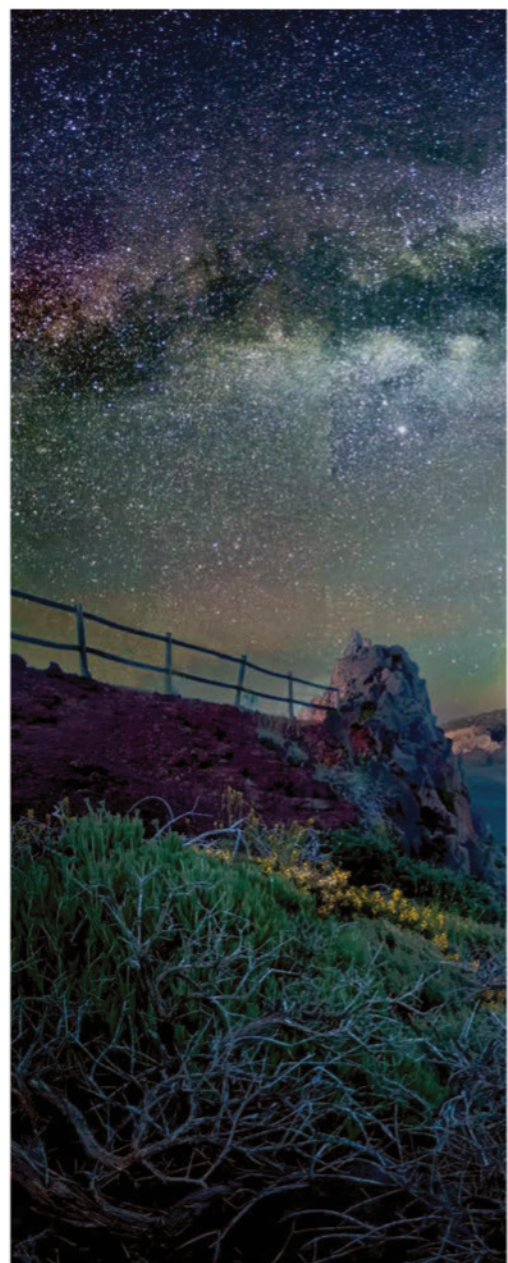
TONY'S TOP TIPS

1 Plan ahead so you know the Milky Way will be in a good position with an interesting foreground at your chosen location. It's important to include a powerful focal point too.

2 Use a sky tracker or stack multiple frames to get more detail and reduce noise. (There are apps to do the stacking, e.g. Starry Landscape Stacker on the Mac.)

3 Don't lose focus – keep checking the stars are focused, as it is easy for them to blur.

4 Make sure the foreground isn't completely dark. You can do this by raising shadows (for example) at the processing stage, using long enough exposures, or bringing in additional light (e.g. light painting).



The final result is also a combination of multiple images shot hours apart (on separate days, in fact!). 'I did take foreground shots at the same time as the sky, but as it was very dark and windy, the flower shot was too blurry to use,' he says. 'The images taken during the blue hour looked much better, so I decided to use these for the final image.' These were taken around 10.30pm and the Milky Way images at 2am, which meant Tony had to be careful to keep his tripod in the same position. To pass the time in between, Tony downloaded a star app so he could identify constellations. 'I love astrophotography (despite its many challenges) because I love space and astronomy. Astrophotography connects us not only to our own beautiful world but to the mysteries of the universe.'



Taken with a Nikon D500 and a Tokina 11-16mm at 11mm.
 Sky: 5 landscape shots stitched in Lightroom, shot at 2am at
 approximately 200 seconds per shot at f/3.2, ISO 1250.
 Landscape: 7 landscape shots stitched in Lightroom, shot at
 10.30pm at approximately 5 seconds per shot at f/4, ISO 1250

I feel a sense of awe out there in the middle of the night gazing up at the stars, and when looking at great astro shots.'

When Tony got back to his bed at 4.30am he knew he had a great shot, as The Milky Way was clearly visible on the camera screen. 'This is not usually the case!' he tells me. The next step was to process the images, which was another technical undertaking. Starting in Lightroom Tony stitched the two sets (sky and foreground) together and then further processed these images to bring out detail, sharpen and reduce the noise. 'Then I pieced together the sky and foreground shots in Photoshop,' he says, which again was tricky. 'The horizon of the mountain in the sky shot was blurred, as the camera was rotating on the sky tracker.' He continues,

'The colours were also quite green and orange, so I did some colour adjustment. There were also lots of artefacts produced by the processing, which had to be fixed. In all, the editing took quite a few hours.'

As for winning IGPOTY, Tony says that it means a huge amount to him. 'I've been entering the competition since 2019 and have had some success, but to win overall is a dream come true. IGPOTY is my favourite competition as I love seeing the images that photographers enter,' he continues. 'The challenge now is to maintain this level of success. I would love to win again or at least feature highly in next year's IGPOTY, so I know there's a lot of hard work ahead. I am also planning to write a book on macro photography, so even more work!'



Tony North



Tony is a photographer based in Manchester and a member of South Manchester Camera Club. As well as his successes this year in IGPOTY, he has won multiple awards. His main interests are macro (especially butterflies and damselflies) and landscapes. Find out more about him and his macro and urban workshops at www.artofmacro.com and follow him on **Instagram @tnorth67**, **Flickr @tonynorth1** and **Facebook @tony.north3**

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LETTER OF THE WEEK

Imperfect is perfect for me

Over past decades I have been fortunate enough to have had some photographs published in AP. Of these, one was taken with a Kodak Junior 2 (anyone remember that?) and another with an Olympus XA1 35mm compact.

The late Edward Steichen – who had one of the world's longest and most successful careers in art and applied photography – said that no photographer is as good as the simplest camera. For many years, AP has supported this view. I have been looking through some issues from the early 1940s. The excellent photographs featured were produced with equipment (including Box Brownies) that would be considered primitive today. By the end of the war most of the more advanced types (Leica, Ikonta) had been donated to the armed forces. Presumably the Brownies kept photography going on the home front.

Coincidentally Steichen and an



The Voigtlander 75mm f/1.9 leaves a 'moderate amount of spherical aberration'

early editor of AP Alfred Horsley Hinton, contributed to *The Photographic Art Journal* in the early 1900s. Even that far back, Horsley Hinton was critical of photographers who were over-obsessed with lens performance. Over a century later, the message seems to be getting through, with Voigtlander introducing a lens which deliberately retains some optical aberrations!

Peter McKenzie

Win! SAMSUNG

The Samsung EVO Plus is reliably quick, offering superfast U3, Class 10 rated transfer speeds of up to 130MB/s, 6x Multi Proof protection and a limited 10-year warranty. Visit www.samsung.com/uk/memory-storage-devices/



Keeping kit dry

Having spent quite a wad of hard-earned cash on some mirrorless equipment and noting that most of it hates getting wet/damp or dirty, I wondered if there were secret ways the old hands and professionals overcome inclement conditions both while shooting and after. I have a few camera bags that

will shield equipment while getting to venues, but when shooting it becomes inevitable that wet stuff will come into contact sooner or later. Most sports don't stop for mere rainfall, while flora and fauna start to shine or glisten when washed down and blown off making it sometimes prime time to press the button.

I have recently found you can get photographic dehumidifiers and wondered if these are of any benefit. Alternatively, silica sachets and airtight boxes may be an answer, though I have heard this method can damage rubber mouldings. Advice or even a future article of guidance may save your readers some hefty bills.
Tom Bankes-Jones

Well deserved

I really enjoyed Aneesa Dawoojee's portrait project on combat sports enthusiasts in your 14 February issue, and the stories of the people she so simply but beautifully photographed. So I was pleased to see her win your Power of Photography award (AP 7 March). It was very well deserved.

Tanya Carter

Poverty

My letter about Chris Killip, and the statistics I quoted about poverty, has generated quite a response. The figure I quoted, of 34m out of a population of 68m being in poverty in the UK, was a quote from a creditable news media organisation. But if I stand corrected and the official figure for poverty in the UK is the lower figure of 'only' 13.5m, that is still greater than the population of metropolitan London (currently just over 10.5m) and is still obscene in such a rich country. I am grateful to *Amateur Photographer* for publishing the unpalatable as well as the pretty-pretty. And regarding free speech: 'If liberty means anything at all it means the right to tell people what they do not want to hear' – George Orwell. AP is the only photography magazine I subscribe to, due to its refreshingly broad church.

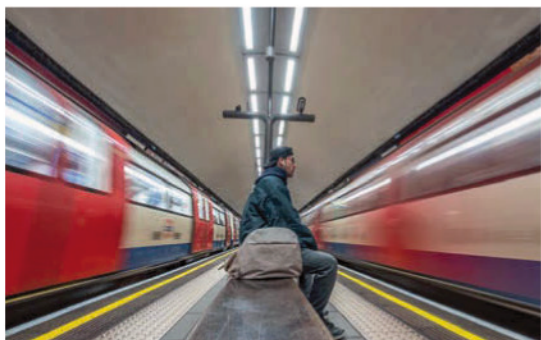
John Heywood

Insulted

I am astonished that you have allowed someone from the south to insult every single person who lives north of Watford. (*Inbox*, 14 March).

You have allowed Greg Martin to insult us all by attaching cheap houses and beer to everyone who does not live in the south. I do not consider a £3.2million-pound house

LETTER OF THE WEEK WINS A SAMSUNG 128GB EVO PLUS MICROSD CARD WITH SD ADAPTER. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



Graeme Youngson is inspired by the London Underground. He took this at Clapham Common Tube Station

cheap and I do not drink cheap beer either, thank you very much.

My original argument was over having to always go down south to see a photography exhibition and I did refer to the dreadful Photography Museum in Bradford which never had a chance as the government, based in London, didn't want it there in the first place and made sure it failed.

In future I will read other photography magazines that *do not* allow someone from the south, with no real knowledge of the world north of Watford Gap, to be allowed to be so offensive to others who happen to live elsewhere.

Graham Burton

One of the great capitals

I couldn't agree more with reader Greg Martin's comments about London. Indeed London, with its huge and diverse population, is one of the great capitals of the world and all of us living outside the capital do benefit from a much lower cost of living. It's therefore only fair that London should host a significant majority of events, exhibitions and shows. Living in Aberdeen, it is relatively easy for me to book cheap flights to London at most times of the year. From a photographic point of view London offers an unrivalled range of photo

opportunities compared with any other British city, in my opinion.

On my next visit to London I am looking forward to visiting the Centre for British Photography. I also find the London Underground a great source of inspiration for photography.

Graeme Youngson

Too professional

Thank you for your Travel Special (14 March 2023). There are a lot of great tips, especially about the practicalities of travelling with camera kit and what to take. It is always interesting to hear how pro photographers work but I found myself thinking, 'Is this what travel photography is about for most amateurs?'

There seemed to be an emphasis on doing lots of research, even doing recce trips, and then avoiding the cliché shots. As an amateur I use photography to record my travels. I do a bit of research – I'd hate to

miss a festival or event that is happening whilst I'm in an area, or missing a beautiful view because I didn't know it was there. However, I find the essence of travel photography is to keep your eyes open and be ready for the unexpected. Some of my favourite travel photos are taken from the unmarked lay-bys on roads, or the backstreets of a town.

As for avoiding the cliché? When the shot is in your private record, it is not a cliché, but a classic shot! I am only likely to go there once, so I want to record it. AP is an excellent publication, but I sometimes think you forget that it is titled *Amateur Photographer*.
Malcolm Clark

AP isn't just for amateurs, just as the *Radio Times* isn't just for radio listeners. Magazines evolve to reflect the changing landscape in which they operate and photography has moved on since 1884. Today's AP is for anyone who is passionate about photography, however they earn their living, and a substantial percentage of readers are advanced amateurs or 'prosumers'. However, we try to ensure that there's always plenty of useful advice and inspiration for all readers, whatever their level. I'm glad you found many of the tips useful.

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In next week's issue



Macro special

How to get pin-sharp close-ups, plus smartphone tips, and the best software to use



Alternative macro

Four macro photographers talk to Tracy Calder about their techniques

Readers' choices

You tell us which are your favourite items of kit for macro and why

Macro lens on test

Amy Davies assesses the OM System M.Zuiko ED 90mm F3.5 Macro IS PRO

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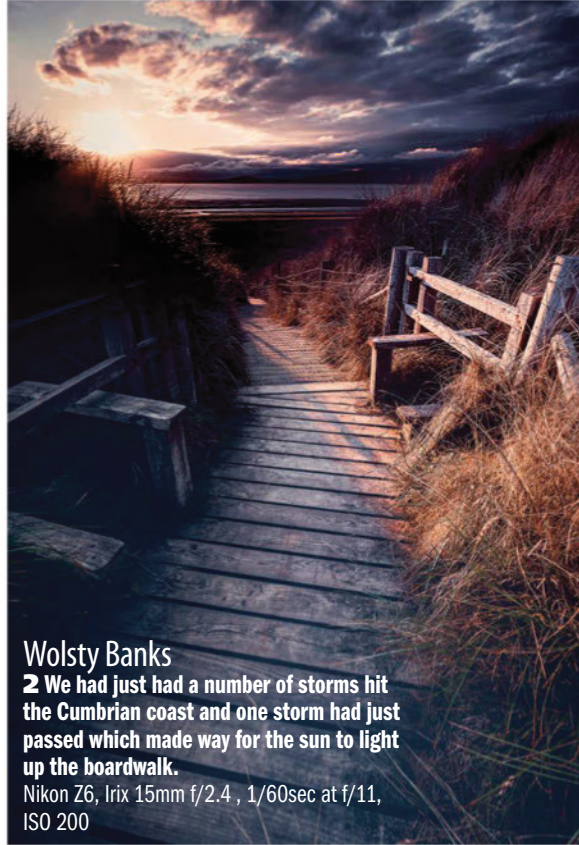
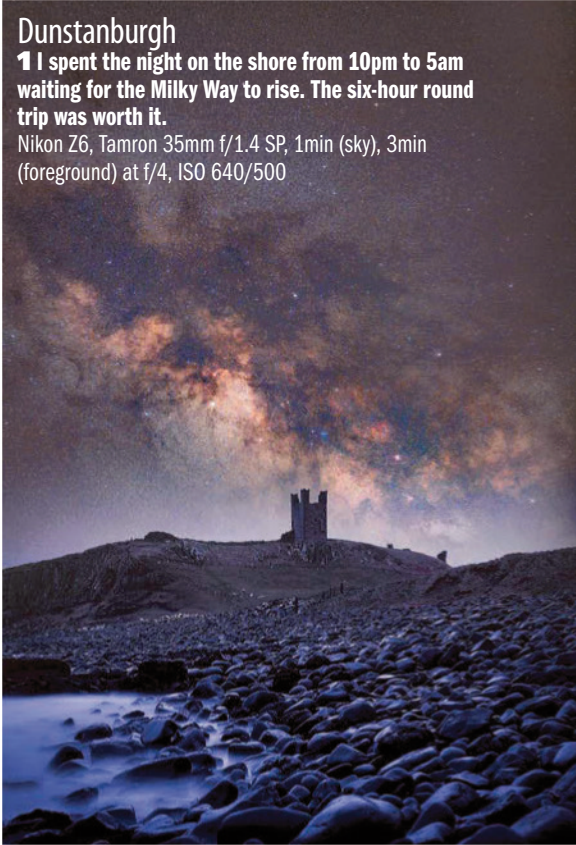
Reader Portfolio

Spotlight on readers' excellent images and how they captured them

Dunstanburgh

1 I spent the night on the shore from 10pm to 5am waiting for the Milky Way to rise. The six-hour round trip was worth it.

Nikon Z6, Tamron 35mm f/1.4 SP, 1min (sky), 3min (foreground) at f/4, ISO 640/500



Wolsty Banks

2 We had just had a number of storms hit the Cumbrian coast and one storm had just passed which made way for the sun to light up the boardwalk.

Nikon Z6, Irix 15mm f/2.4, 1/60sec at f/11, ISO 200

Paul Byers, Cumbria

About Paul



Paul is a self-taught photographer who takes pictures in his spare time. See more of his work at clicktography.net or

[Instagram.com/thismonolife](https://www.instagram.com/thismonolife)

How did you get into photography?

I owe a lot to my Granda as he helped me with certain aspects of photography and he bought my first camera in 2018. Before, I was taking pictures with a GoPro and wanted to learn to capture images that I could pass to family and friends. I watched a lot of YouTube to get me started and then taught myself by getting out with the camera. I look at any mistakes I make as a reference point for me to improve on. I work 9-5 so I enjoy my photography in my spare time. When I started capturing night sky images it allowed me to use my imagination and on a calm clear night, for me, nothing comes close to it. We all have times that get us down and being under the

night sky puts my mind at ease.

What do you love about photography?

That I can be creative with how I take a picture and I enjoy planning an image. It has also meant I've been to places I otherwise may not have ever gone to.

Favourite subjects

Astrophotography. I can just switch off from everything else. I love creating images that it is not possible for the human eye to see.

What was your first camera?

Sony A6000.

Current kit

Nikon Z6 and Z50, Tamron 35mm f/1.4, Samyang 135mm f/2, Irix 15mm f/2.4, Sky Watcher Star Adventurer 2i.

Favourite accessory

My Unleashed Bluetooth trigger. It has enabled me to capture multiple minute exposures and it is so small that it can be left in the camera at all times. It can be set with my phone and then left to capture as many exposures as I set. I can also use my L-Bracket with no

issues as it fits snugly into the side of the camera.

Dream purchase

A Sony A7S III with the Sony 15mm f/1.8 G Master, so I can film being out in dark sky locations and capture the Milky Way on video. I'd love to do this in my home county and even more so on the West coast of Cumbria.

What software do you use for editing?

Photoshop mainly, along with Affinity Photo 2. Aso, Sequator for stacking night sky images. It works really well.

Favourite photographers

Richard Tatti and Alyn Wallace.

Favourite tips

To anyone starting photography: take your time, enjoy it for yourself first and foremost. Create what you want and not what others expect.

About your pictures

The images here show my progress over the past couple of years. Though I haven't been taking pictures for long, I think I have a certain style, which is something I am trying to refine.





SKYLUM
software

Reader Portfolio winners currently win an annual subscription to **Skylum Luminar Neo**, worth £99. www.skylum.com

Designed for photographers of all skill levels, Luminar Neo is an advanced but fun-to-use photo editor for Mac and PC, available also as a plug-in for Photoshop and Lightroom. Blending pro-level tools with remarkable ease of use and an award-winning user interface, its wide range of editing possibilities plus a suite of AI-powered technologies will make any image stand out.

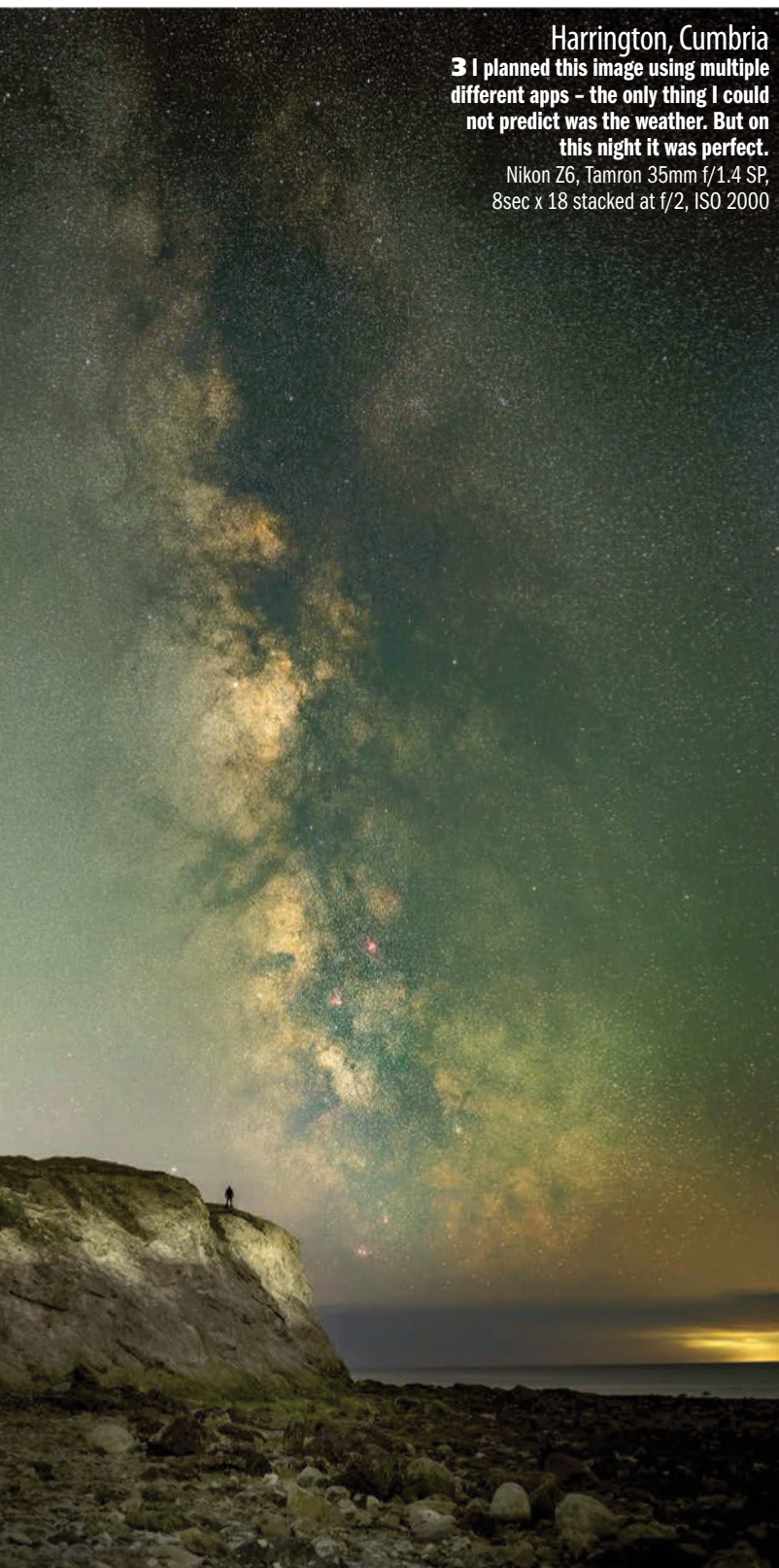
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Submit your images

See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.



Harrington, Cumbria
3 I planned this image using multiple different apps – the only thing I could not predict was the weather. But on this night it was perfect.

Nikon Z6, Tamron 35mm f/1.4 SP,
8sec x 18 stacked at f/2, ISO 2000



4

Ravenglass

4 Ravenglass is a great place for night photography. When the weather is on your side the water can act like a mirror and the boats work as a nice foreground.

Nikon Z6, Tamron 35mm f/1.4 SP at 30sec x 10 stacked (sky), 15sec x 2 stacked (boat) at f/4, ISO 1600/3200

Castlerigg

5 I really wanted to try something different with this night image. I focused on one of the stones and captured the image with the lens wide open. I also used the light from my head torch to light the stone.
Nikon Z6, 35mm f/1.4, 6sec at f/1.4, ISO 1250



5



At the height of their popularity, disposable cameras promoted anything and everything. Left to right: Coca-Cola, Brylcreem, Jarvis Hotels, Maynards wine gums, McVitie's biscuits, White Label beer, Elf motor oil and Max Factor makeup

FILM STARS

Disposable snappies

Throwaway cameras have been around a lot longer than you think.

John Wade looks at the then and now

Back in 1987, Fujifilm announced a revolutionary new kind of camera, which was actually described as a 'Film With Lens'. It was called the Fujicolor Quicksnap. In fact, as well as a lens it also had a shutter and a thumbwheel to advance its 35mm film. There was no method of rewinding at the end of the roll because, when the last picture had been taken, the whole camera was dropped off at the nearest processing shop, where it was broken open, the film extracted for developing and printing as normal and everything else was thrown away. It was suggested that the Quicksnap was the world's first disposable camera. It wasn't.

A bit of history

As far back as 1886 the Ready Fotografer Company in America introduced a camera that was little more than a cardboard box which unfolded using crude bellows. A pinhole aperture at the front projected its image onto a single glass plate at the back. After exposure the camera was taken to a darkroom, where it was cut open to retrieve the plate, and the body was discarded.

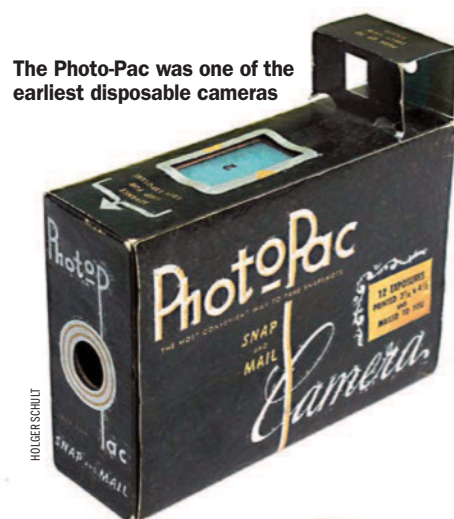
The first disposable film camera arrived in 1948 when American entrepreneur Frederick Biehörst patented and then produced a camera called the Picture Box. Sold with the slogan 'The World's Most Convenient Camera', it was made of cardboard, looked like a brightly coloured box camera and had to be broken open to develop its pre-loaded film. About the same time, mechanical engineer Alfred D Weir produced the similarly designed, and slightly more successful, Photo-Pac. In 1950, the Encore Camera Company in California introduced rather more prestigious-looking disposable cameras. Made of cardboard and pre-loaded with 127 film, the range included the Encore and Encore De Luxe, covered in paper printed to resemble leather, and the Hollywood whose paper covering looked like lizard skin. Full

instructions for use were printed on the side of the cameras, and a label on the bottom was pre-printed with the name and address of the Encore Camera Company with a place for the user to write his or her name and address. The edge of a coin was used to open a perforated slot into which the photographer inserted a quarter coin (25 cents) wrapped in a dollar bill. A six-cent stamp was then stuck on the camera and the whole thing dropped in the mail.

After more tries, chiefly by American companies with cameras whose names included the Imp, Mini-Mate and Pro, the disposable camera market died away for a while. It came to life again in 1973 when the Canadian Lure Camera Company launched a disposable camera to take 110 film, introduced by Kodak the previous year. The size and shape of a traditional 110-type camera with a place on top for a magicube, the disposable sold as the Lure, Rank, Blick and Love in America, the UK, Italy and Brazil respectively.



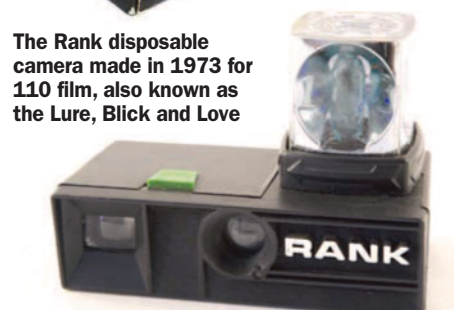
The Hollywood camera, best of the disposables made by the Encore Camera Company to take 127 film



The Photo-Pac was one of the earliest disposable cameras



Photo-Pac promotional material explaining how the camera works



The Rank disposable camera made in 1973 for 110 film, also known as the Lure, Blick and Love



The Fujifilm cameras that began the craze: Fujicolor Quicksnap (left) and Quicksnap Flash



The Fling, using disposable 110 film, was Kodak's early retaliation to Fujifilm's Quicksnap



Inside a broken-open Sindy camera that used one of the slimmer 35mm cassettes

The new generation

With the launch of the Quicksnap in 1987, Fujifilm stole a march on Kodak, who were usually out there on top when it came to making snapshot photography easy for the masses. Not to be outdone, Kodak retaliated with a disposable called The Fling, which used 110 film in place of Fujifilm's 35mm, allowing it to sell for a little over half the price of its rival. Despite the lower price, The Fling didn't prove popular, and before long Kodak introduced the Fling 35 for 35mm film.

Fujifilm retaliated with the Quicksnap Flash, the first disposable with a built-in flashgun. The disposable war was on.

In the years ahead, other manufacturers joined the game. Some disposable cameras came from top brand names like Ilford, Agfa and Konica. Others revealed little about their origins, other than 'Made in Japan' or the

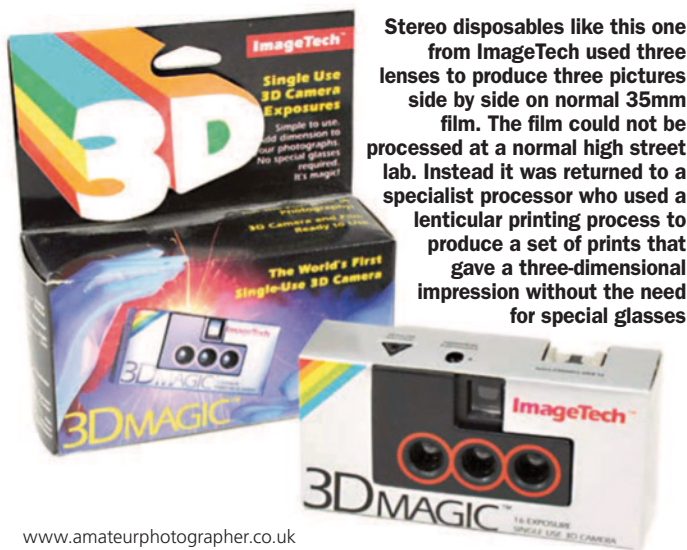
ubiquitous 'Made In China' labels. The types of disposable camera on sale were many and various. Apart from the bog-standard point and shoot type, there were...

- panoramic cameras
- stereo cameras
- underwater cameras
- cameras to celebrate special occasions
- cameras in kits to fulfil specific purposes
- cameras that advertised and promoted a vast range of products and services.

Bodies were made of plastic often completely covered with tight-fitting and colourful cardboard boxes, though some utilised no more than simple slip-on cardboard shells to partially cover and personalise otherwise anonymous-looking black bodies. Although the cameras all looked different outwardly,

the majority were much the same internally, with simple meniscus lenses and single speed shutters. The film was pre-loaded wound onto a spool and, as a thumbwheel was turned after each exposure, it advanced back into the cassette ready for the processor to remove and develop in the usual way. Flashguns, where present, were powered by single pre-fitted AA, or sometimes AAA, batteries. Most disposables shot 24 or 27 exposures, though some specialist cameras only shot 12. The first disposables were fairly chunky, their size dictated by the dimensions of a standard 35mm cassette. Later cameras were more slender, achieved by use of a slimmer-than-normal cassette.

Because these cameras are better seen than described, here's an illustrated selection of disposables that proliferated in the days before cheap digital cameras took their place.



Stereo disposables like this one from ImageTech used three lenses to produce three pictures side by side on normal 35mm film. The film could not be processed at a normal high street lab. Instead it was returned to a specialist processor who used a lenticular printing process to produce a set of prints that gave a three-dimensional impression without the need for special glasses



Waterproof disposables made, left to right, by Kodak, Konica and Vivitar



The Fujicolor Quicksnap Panorama took panoramic pictures which were actually normal 24x36mm 35mm frames masked top and bottom



A disposable only for black & white photography. Because it used Ilford's XP2 mono film, it could be developed in C-41 colour chemicals by any high street photo lab



In 1999, Playboy magazine in America issued its own range of disposable cameras to encourage aspiring models over the age of 18 to submit their pictures to be considered as the magazine's Playmate of the Month for the January 2000 millennial issue, plus the chance to represent Playboy throughout the coming year and a fee of \$200,000



A super-rare twin lens reflex type of disposable camera from Japan

HOLGER SCHULT



Football crazy cameras: one to celebrate England's part in Euro 1996 (the team was knocked out in the semi-finals) and another for Manchester United fans

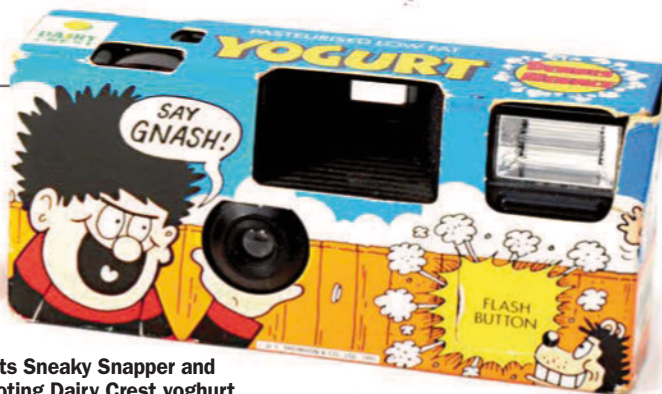
Barbie was first sold in America in the late 1950s and rose to prominence world-wide during the 1960s. Sindy was her British rival. Each had her own range of disposable cameras



Disposables for motorists: a prestigious-looking example for Jaguar owners and one from Renault's Accident Management Service to help its drivers record details of accidents

Two kits containing disposables to help make accident reports. Below left: a kit given out at trade shows by construction company Balfour Beatty. Used to document accidents or damage at work, the kit was complete with camera, tape measure, crayon and instructions for use. Right: a kit issued by insurance companies for drivers to record details of accidents, containing a camera, a form to be filled out by both parties, tape measure, crayon and pen





Two for the kids: A Boots Sneaky Snapper and Dennis the Menace promoting Dairy Crest yoghurt



Fashion designer Paul Smith has shown the influence of cameras in some of his work, including this disposable, whose film expiry date was in 2010

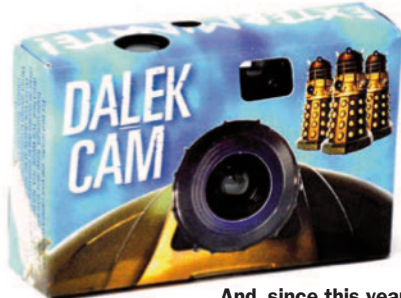


The MotionCam shot eight consecutive pictures to help analyse movement

How disposable camera owners saw in the millennium in 2000



A Kodak disposable to celebrate Disney classic films



And, since this year marks the 60th anniversary of Doctor Who, here's a Dalek Cam

Disposable cameras today

Surprisingly in this digital age, a lot of disposable film cameras can still be found for sale. At the time of writing, there were literally hundreds on Amazon's website with prices averaging out at £12-20 each. A search for disposables on eBay turned up 655 results with previously sold prices starting at £3.40 and topping out at £22 for a disposable styled like a retro film camera. A lot of these might contain outdated film, which isn't to say they can't still be used. When shooting with a disposable camera, you need to forget your pre-learned photographic techniques and let your inner snapshot photographer shine through...

- Outdoors, shoot in bright light, preferably with the sun behind you and never directly into the sun.
- Steer clear of fast-moving subjects that might defeat the camera's average-speed shutter.
- Avoid shooting indoors without flash.
- Where built-in flash is available keep the subject within the specified distance range, detailed on the back of the camera.
- Ask your subjects not to look directly into the lens to reduce the risk of red-eye in flash pictures.
- Don't shoot closer than 1 metre from your subject to avoid lens blur.

It's still easy to get disposable camera film processed. Asda Photo, for example, will develop a 27-exposure film, negatives only for you to scan, for £5.75; or produce 27 enprints (6x4in) for £8.50; or give the pictures back to you on a CD for £6.75. Similar offers can be found at other processors. Google 'disposable camera processing' to find which is best for you.

Jack Lodge

Jack reveals his favourite Canon RF-mount lens for his stunning landscape and nature photography



Jack Lodge has been a full-time photographer for six years and lives in Wimborne, Dorset. He can be found on **Facebook** and also on **Instagram** @ **jacklodgephotography** where he currently has over 31k combined followers.



AP: Tell us about your photography background

JL: My passion for photography began in 2014 while studying architecture at university. I bought my first camera, a Canon EOS 100D, along with a little 40mm pancake prime. Fast forward nine years and I quit my day job to follow my love of landscape photography full-time, carrying out commissions, selling prints, and running workshops and tuition across Dorset, Hampshire and Wiltshire. Photography to me is my flow state, something I enjoy so much that I get lost amongst the landscape, forgetting everything that's going on in life and focusing solely on capturing the change of seasons to share with others. I'm a firm believer in what I like to call 'The Landscape Photography Process' which I break down into Planning, Photographing, Processing and Printing. Anyone that knows or follows me will know that my focus each year is capturing the change of seasons – something I am passionate about and keeps me motivated to get outside all year round.

AP: What do you carry in your camera bag?

JL: My camera bag is from f-stop, whom I am excited to represent as a brand ambassador, and my current go-to is the Tilopa Dura Diamond

and Large ICU. Inside you'll find my two camera bodies – the Canon EOS R5, and my backup crop-sensor EOS R10 (which may soon be replaced by the R7 for its weather-sealing).

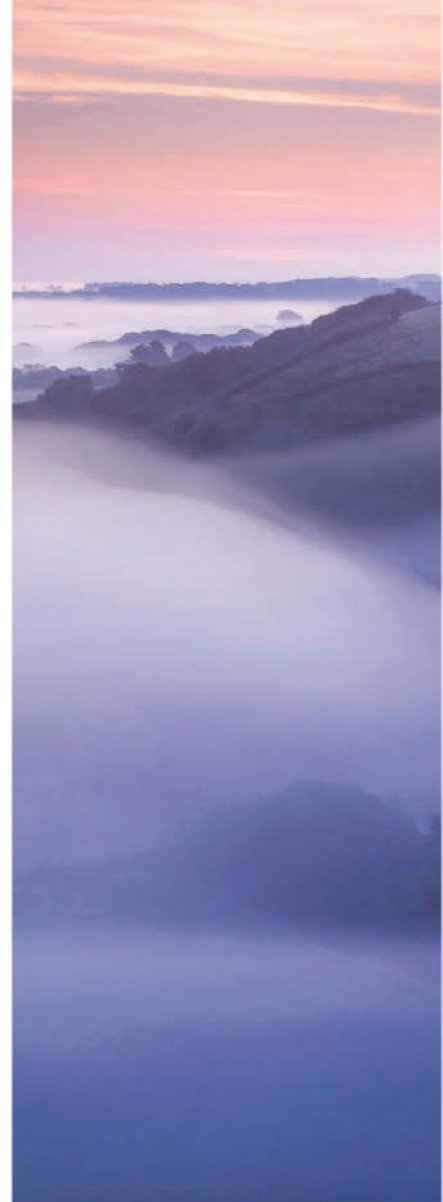
Lens-wise I own a selection of three that cover a huge focal length range from 15-500mm. I have the 15-35mm f/2.8, a 24-105mm f/4 (this is on my camera 80% of the time), and a 100-500mm f/4.5-7.1. As a Kase Ambassador since 2019, my current filters of choice are the Revolution Magnetics, giving me everything I need (polariser, 3, 6 and 10-stop ND) in a small and convenient package.

AP: If there's one item you couldn't live without, what would it be?

JL: Other than my EOS R5 which is everything I could dream about in a landscape photographer's camera, it would be my most versatile lens, the Canon RF 24-105mm F4L IS USM.

AP: Did you buy it new, and what made you purchase it?

JL: I switched back to Canon in December 2021 and purchased the lens new with the intention to use it as my main lens, bridging the gap between 35-100mm. It's so much lighter and smaller than the RF 24-70mm f/2.8 and means I'm not missing that awkward 70-100mm



range which I find so useful for woodland and vistas.

AP: Can you elaborate on how the lens performs in use?

JL: You know a lens is good when it's the one that's attached to your camera every time it goes back into your bag ready for the next outing.



A classic view of Corfe Castle covered in mist
 Canon EOS R5, RF 24-105mm F4L IS USM
 at 53mm, 2sec at f/11, ISO 100



I usually find myself shooting at f/8 or f/11 most of the time, and this is where I've found it to shine with regards to its optical performance. It's a must for my woodland photography during spring and autumn, as I really like the compression you get between 50mm and 100mm. I also often shoot

Below from left:
Falling snow in Senja, Norway;
Magical bluebell woods in the heart of Dorset;
The iconic Beech Tree Avenue in Wimborne, Dorset



panoramas which come out pin-sharp. I can vouch for its weather-sealing too, surviving -27°C and even snowstorms in Norway.

AP: Is there a standout photo you've taken using the lens?

JL: As I'm based down in Dorset, there's one iconic shot that every landscape photographer either dreams about, or is lucky enough to have experienced – a mist-covered Corfe Castle (above). I've been lucky enough to witness this several times, but none was as enjoyable as this particular morning, shared with a workshop client as we stood cheering in excitement. Spoiler, we were both shooting with the EOS R5 and RF 24-105mm F4L.

AP: Is there anything you'd change to make it even better?

JL: This is so small it's hardly worth mentioning, but as someone who wants full control of their gear, I'd love it if the zoom lock switch could

be used at any focal length and not just at 24mm.

AP: How well do you think it will serve you in years to come?

JL: I'm certain it will always remain in my camera bag, and be used to take many more happy memories.

AP: Have you got your eye on any other new kit?

JL: Nothing springs to mind. My big move was transitioning back to Canon after using Sony for the previous six years, so it feels good to be back home where it all began.

AP: How would you describe the lens in just a few words to someone considering it?

JL: If you want a 'do it all' lens when it comes to landscape photography, and like so many others are making the transition to Canon mirrorless, grab yourself the Canon RF 24-105mm F4L IS USM and get out exploring.

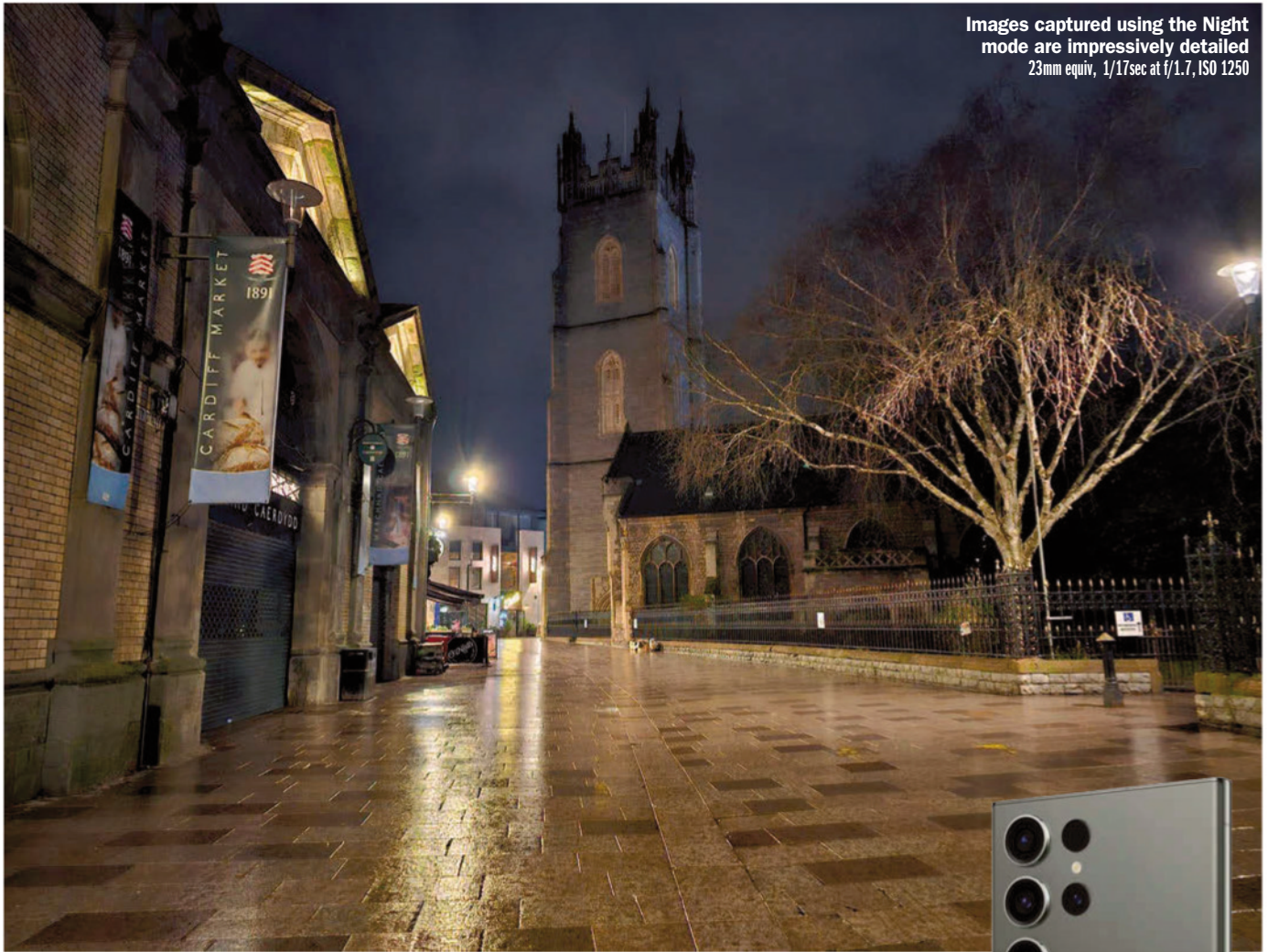


Our upcoming auction will offer more than 500 lots of fine equipment, from mahogany and brass cameras to over 120 lots of Leica cameras and lenses, estimated alone at over £100,000, as well as Hasselblad, Rolleiflex, Nikon and Canon and many others. The auction also includes photographs, Stanhopes, stereo cards, optical toys and magic lanterns.

Please contact Mike Spencer now to discuss your collection.

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Images captured using the Night mode are impressively detailed
23mm equiv, 1/17sec at f/1.7, ISO 1250

Samsung S23 Ultra

Samsung's newest flagship has a 200MP sensor, but does that mean it's still the best smartphone for photographers? asks **Amy Davies**

Samsung's flagships have been the cameraphones to beat for quite a while, but with the devices getting better with every iteration, it's perhaps fair to say that each new version is only a slight improvement on the last.

As such, the S23 Ultra, which follows on from last year's S22 Ultra, doesn't evolve the device too much, though once again it contains an array of excellent features which should be very

appealing to the enthusiast photographer.

The big news is a jump in pixel for the main camera, with the S23 Ultra being the firm's first to boast a 200MP sensor – a boost from last year's 108MP device. As we'd expect, images are not output at 200MP by default, although you can shoot in super-high-resolution mode if you really want to. Thanks to pixel binning, the standard 12MP resolution is what you'll see and expect for

At a glance

From £1,249

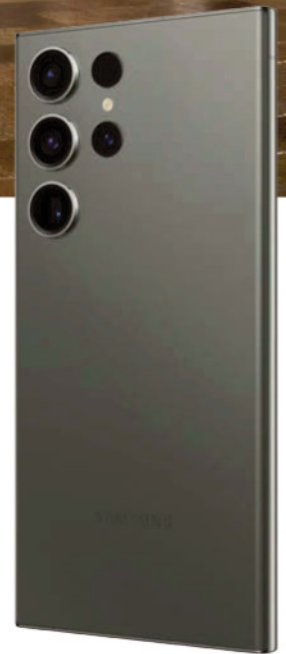
- Android smartphone
- 6.8in Quad HD+ AMOLED display
- 256GB - 1TB storage
- Quadruple camera system
- 200MP main camera
- 8K video recording

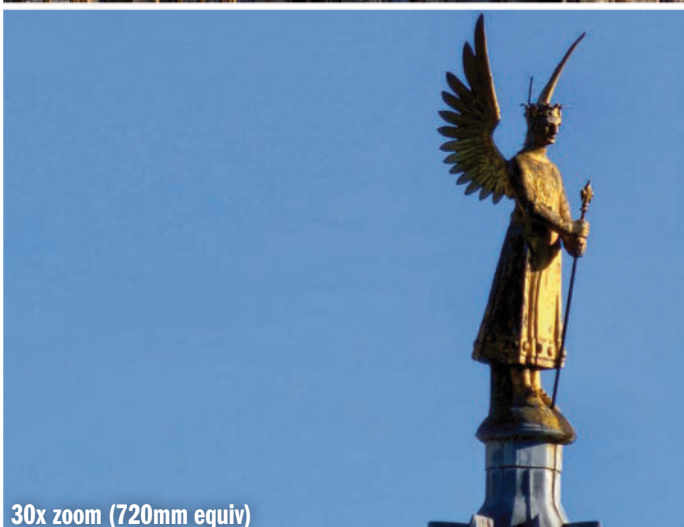
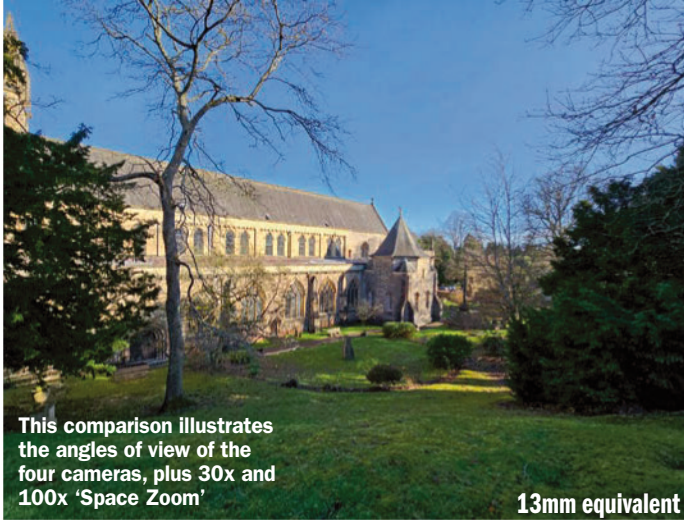
almost all of your shots.

In front of the 200MP sensor is a stabilised 23mm equivalent f/1.7 lens, while there are three more cameras also available to choose from. There's an ultra-wide 12MP, 13mm equivalent f/2.2 combination, and two telephoto lenses, both with 10MP sensors behind them. One offers

a 3x, 72mm f/2.4 lens, while the other is a 230mm 10x zoom with an f/4.9 aperture. There's also 'space zoom' – a form of digital zoom which means you can reach 30x or 100x if you need it.

With four lenses available, this puts the S23 Ultra ahead of most other flagship smartphones, with devices such as the





➤ Apple iPhone 14 Pro and the Google Pixel 7 Pro only boasting three lenses.

As usual, a range of storage options is available to choose from, starting at 256GB and rising up to 1TB, with an appropriate bump in price each time. There are two RAM options, with a cheaper 8GB version available to go with the 256GB storage capacity, or you can plump for 12GB with any storage option. It's worth spending more

if you think you'll need the extra storage, as the memory can't be expanded. It's worth opting for the larger RAM if you can too, particularly if you intend to do things like shoot 8K or 4K video, or use it for non-photographic purposes such as gaming.

Design-wise, the S23 Ultra is very similar to its predecessor. The screen has the same specifications, coming in at 6.8in with Quad HD+ resolution. This makes the phone very large and

difficult to use one-handed for most people. On the plus side it means your photos and videos look vibrant. Whether you like such a large device is a matter of personal preference, but it's a shame not to see a smaller-screen version with the same camera setup available for those who might prefer it.

The body is a little on the slippery side, so a case is pretty much a must. That said, if you do have a propensity for clumsiness, not

only is the S23 Ultra IP68 rated for water- and dust-proofing, it also features a Corning Gorilla Glass Victus 2 screen which should see it easily able to withstand scratches and dents.

Video recording is available at up to 8K resolution, with an improved 30fps frame rate (24fps was available for the S22 Ultra). Also, 8K puts it ahead of most other models on the market, though it is something we're starting to see on more recent



The macro capability of the S23 Ultra allows you to get ultra-close to the subject
13mm equiv, 1/100 sec at f/2.2, ISO 64

devices, even including cheaper options such as the OnePlus 11. Of course, 4K and Full HD video recording is also available. Super Steady video stabilisation is available in QHD (2560 x 1440) and Full HD, with a crop applied.

Just like the S22 Ultra, the S23 Ultra is fitted with a 5000mAh battery. I found that the phone easily lasted a full day, even when using it frequently for photos and videos. Fast charging is supported, as is wireless charging, but there's no charger provided in the box.

As with the S22 Ultra, an 'S Pen Stylus' is included. This is primarily positioned as being useful for making handwritten notes and doodles, but from a photography perspective you can also use it as a remote trigger. This comes in useful if you want to shoot selfies or group shots from a distance.

Camera app

Samsung smartphones have, for a long time, had a well-featured and expansive native camera app which gives you lots of choice depending on the way you might like to shoot.

By default, the Photo mode is what launches, and it's likely to be the one that most people use

most of the time. From here you can access all the different lenses, as well as activate digital zooming up to 100x. In this mode, your photos will be output at 12MP as standard. But you can also switch to recording in 50MP or even 200MP. Note that if you select either of these resolutions then you can only use the main lens.

You can also swipe to the left to select a Portrait mode, which allows shallow-depth-of-field effects to be created (for both human and non-human subjects), while swiping to the right starts up the Video mode. If you tap on More you'll find a host of other modes, including Panorama, Food, Night and so on.

There's also a Pro mode which gives you control over a number of different shooting parameters, including shutter speed, ISO, exposure compensation, and white balance. You can use all four of the lenses in Pro mode, and it's here that you'll find the ability to record in raw format. You can shoot in the standard 12MP output, or you can switch to 50MP if you'd prefer.

An Expert RAW app can be accessed via the More tab, but it is a separate app which needs to be downloaded. Tapping on it will

take you to the separate app, but if the phone is locked then you'll need to unlock it first. With this app, the parameters are pretty much the same as in the 'Pro' mode, meaning you can change a variety of settings and shoot in raw format. The difference is, according to Samsung, that the Expert RAW app provides a wider dynamic range.

It also includes other options, such as multiple exposures, and there are handy options such as a digital level to help keep your shots straight. You can edit your shots in this app using Adobe

Lightroom, but only if you have a Creative Cloud subscription.

Image quality

Last year's Samsung S22 Ultra was so good, that we knew that the company would have to go some way to topping it. The good news is that it has done it – but the not so good news is that you have to really examine the pictures to see the difference. If, therefore, you're thinking an upgrade will be a huge boost to your photography, you might be left disappointed.

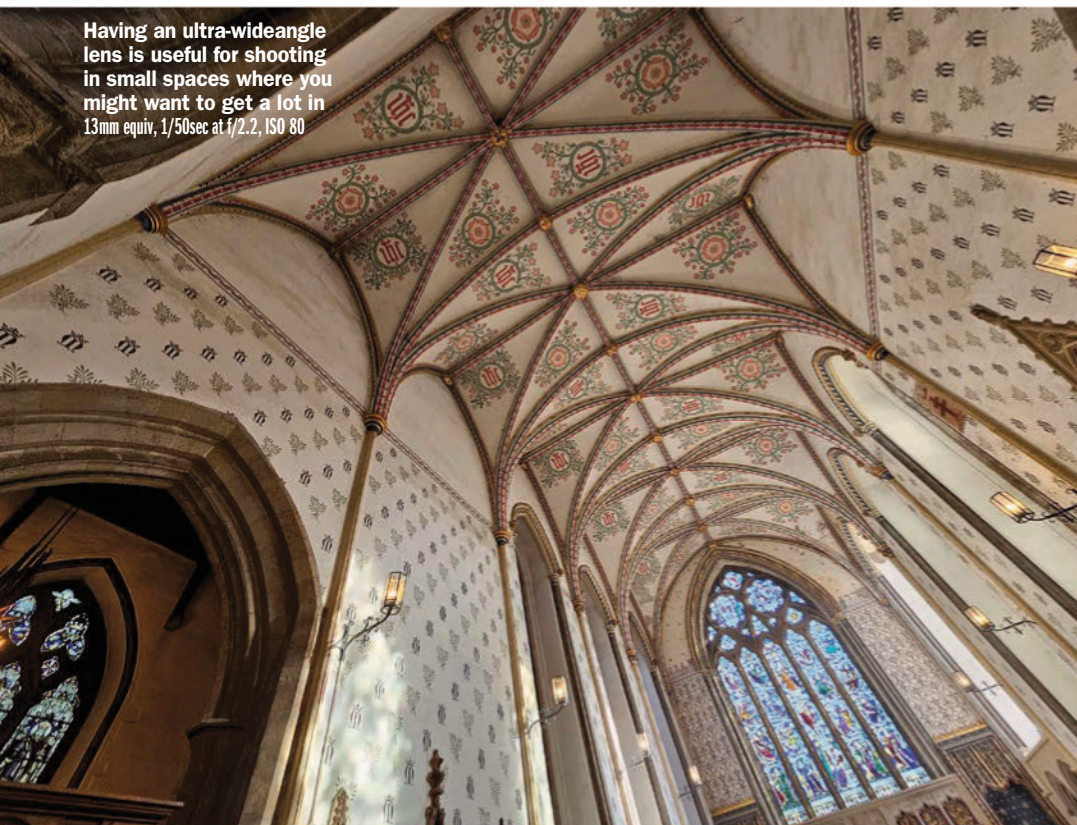
Images directly from the 200MP main camera show more detail than last year's 108MP camera. But, that's really only obvious if you're comparing like-for-like images shot at the same time and you zoom in closely. Most people simply won't do that. There's also a very slight improvement in colours with the S23 Ultra, but again, it's not enough to be hugely noticeable in isolation.

Overall, images display an excellent impression of detail at the standard 12MP output, with them standing up relatively well to close scrutiny. Colours are rendered nicely, albeit perhaps a bit oversaturated for some tastes. If you shoot in the Pro or Expert RAW app, then you'll notice that your images are a little more muted. Colours between the different lenses are reasonably well matched, so if you are shooting from the same vantage point you should find that all of your images look similar. The phone also



You can combine Portrait and Night modes to good effect
23mm equiv, 1/10sec at f/1.7, ISO 1600

Having an ultra-wideangle lens is useful for shooting in small spaces where you might want to get a lot in 13mm equiv, 1/50sec at f/2.2, ISO 80



It copes well with artificial light to produce well-balanced colours using its automatic white balance setting.

Shooting at 200MP is a fairly pointless exercise in most scenarios. While in some areas of a shot it does render a little more detail, it also introduces more smudging and blur in other parts. It will also leave you with huge file sizes (over 30MB, compared to around 3-5MB for most ordinary shots). Unless perhaps you want to print your images to the size of a billboard, it's not a mode we'd recommend engaging all that frequently. It's

also worth noting that you can't activate macro focusing (since it relies on the ultra-wide lens) if you shoot with 200MP, so it's not suitable for close-ups.

As we'd expect, it's from the standard lens that we see the best results, but the others also put in a good performance. The ultra-wide is the best performer of the three additional ones, being a useful width for things such as landscapes and architecture. The two telephoto lenses are reasonably useful, with the 3x option providing the best results. The 10x is nice to have, but it is a lot more smudgy than the others. The Space Zoom is essentially a marketing gimmick, which, unless you are absolutely desperate to get that close to a subject and can live with the blurry results, is probably not worth using.

Low-light images are taken care of by the phone's Night mode, which is automatically activated when low light levels are detected, but can be manually selected, too. Here we see the best results from the standard lens, which produces very good images. The ultra-wide also does reasonably well here,

as does the 3x, while the 10x is best left alone in dark scenarios.

The Portrait mode also does a good job of blurring backgrounds to leave a natural effect. Night and Portrait can be combined for low-light people shots, but the 3x option here is nowhere near as good as the 1x option. There's less of a disparity in quality when shooting in good light.

Value for money

The Samsung S23 Ultra is a flagship smartphone with a price to match. It's one of the most expensive you can buy, with its cheapest price of £1,249 putting it out of reach of many. However, when you consider how good it is, you could still argue that it's good value for money. Bear in mind that a smartphone as good as this is perhaps less likely to date as quickly as mid-range or lesser-able phones, meaning you'll keep it for longer before swapping or upgrading.

It's fair to say that you do get an awful lot for your cash. You get four lenses, a fantastic screen, and 8K video recording. However, what you don't get is a massive upgrade if you already own the S22 Ultra.



Verdict

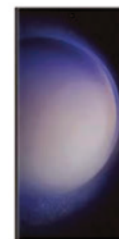
WITH the S23 Ultra, Samsung retains the crown of 'best smartphone for photographers'. It's a fantastic all-rounder which copes well in a variety of different situations and comes with a well-featured native camera app.

Directly from the smartphone, images are great, with lots of detail, vibrant colours and a range of focal lengths to choose from. Being able to record in raw format, use a 'Pro' mode to change settings, along with all the usual smartphone modes – like Portrait and Night mode – means that there's very little to compromise on here.

Video also performs well, and although 8K probably isn't something that the average consumer will use, having it available shows off exactly what Samsung can do. The best results are seen at 4K, or if you want the smoothest results, at Full HD with super-smooth stabilisation. However, both the 200MP sensor and 100x Space Zoom are basically marketing gimmicks. Yes, you can get lots of detail, but who is actually examining their smartphone pictures at that level? They look great on your phone screen and that's the most important thing.

Of course, all of this comes at a high price. But if you want the best of the best and you've got the cash, then you won't be disappointed. If you've already got an S22 Ultra, don't expect to be blown away by the difference. But if you've got an older phone, then you might consider it worth the investment.

If you're not keen to spend such a huge amount on a smartphone, there are plenty of other excellent options out there – for example, the Google Pixel 7 Pro, OnePlus 11 and, of course for those who prefer iOS, there's also the iPhone 14 Pro.



Data file

Main camera
200MP 1/1.3in sensor, 23mm equiv. f/1.8, OIS
Ultra-wide camera 12MP 1/2.55in sensor, 13mm equiv. f/2.2

Tele camera (3x)
10MP 1/3.52in sensor, 70mm equiv. f/2.4

Tele camera (10x)
10MP 1/3.52in sensor, 230mm equiv. f/4.9

Display 6.8in, Quad HD (3088 x 1440) AMOLED at 500ppi, 120Hz

Operating system
Android 13

Dimensions
163.4x78.1x 8.9mm

Weight 233g



Photocrowd

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This year's theme:
The Animal Kingdom

Scope and Contest Rules:

Entrants should provide 5-8 photographs on the theme of 'The Animal Kingdom'. Your subject matter may include wild and urban wildlife in addition to pets and farm animals, etc. All entries must be in digital format (camera or scanned film originals) and must be taken by you for the purposes of this competition. Existing portfolios are excluded.



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AP is running this EISA contest in conjunction with Photocrowd. To enter your portfolio, go to photocrowd.com/maestro. AP will choose the top 3 and publish them in a June or July issue. The winner will

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for the winner: €1000.



receive a one-year digital subscription to AP and go forward to the International round.

INTERNATIONAL JUDGING: JUNE 2023

The winning entries from all the 16 EISA countries will be judged together at the Association's General Meeting in June. The International results will be revealed at EISA's Awards Gala in Sept or, if circumstances do not permit, online alongside EISA's product Awards on 15 Aug.

Visit bit.ly/neweisamaestro for tips on creating a strong portfolio. The winning International photos will be published in the Sept/Oct issues of all the EISA photo magazines/websites. For details and t&cs, see eisa.eu/maestro and www.amateurphotographer.com

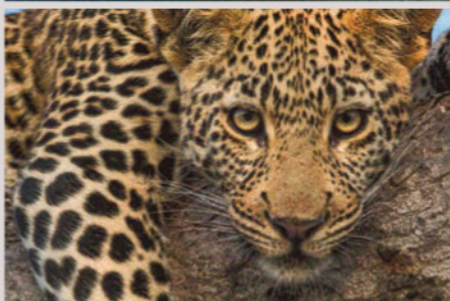
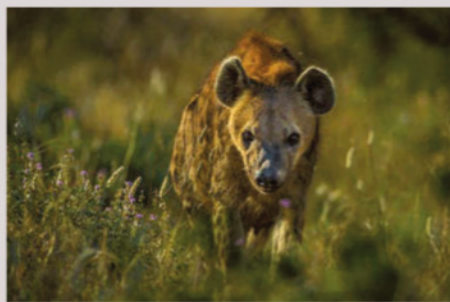
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- Explore Cape Town, and take the cable car to the top of Table Mountain
- Visit the Cape of Good Hope, stopping at Seal Island and the Penguin colony at Boulders Beach
- Photograph the 'Big Five' on safari at Pilanesberg, famous for its big cats
- Experience a Great White Shark encounter by boat (with optional chance to go down in a cage)
- Enjoy wine tasting at two Western Cape wineries
- Lectures, tutorials and advice by Tom Svensson and Nigel Atherton
- An article in *Amateur Photographer* featuring the best photos from the trip



For more details of the tour, which runs from 14-21 May 2023, please visit www.zoomphototours.com/south-africa/



Buying Guide

205
lenses
listed &
rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Sigma's lenses for APS-C digital	ED Extra-low Dispersion elements	LM Fujifilm Linear Motor	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DG Sigma's designation for full-frame lenses	EF Canon's lenses for full-frame DSLRs	MP-E Canon's high-magnification macro lens	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	DI Tamron lenses for full-frame sensors	EF-S Canon's lenses for APS-C DSLRs	OIS Optical Image Stabilisation	STF Sony and Laowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	DI-II Tamron lenses designed for APS-C DSLRs	EF-M Canon's lenses for APS-C mirrorless	OS Sigma's Optically Stabilised lenses	STM Canon lenses with stepper motor
APD Fujifilm lenses with apodisation elements	DI-III Tamron lenses for mirrorless cameras	EX Sigma's 'Excellent' range	PC-E Nikon tilt-and-shift lenses	TS-E Canon Tilt-and-Shift lens
APD Sigma Apochromatic lenses	DN Sigma's lenses for mirrorless cameras	FA Pentax full-frame lenses	PF Nikon Phase Fresnel optics	UMC Ultra Multi Coated
ASPH Aspherical elements	DO Canon diffractive optical element lenses	FE Sony lenses for full-frame mirrorless	PZD Tamron Piezo Drive focus motor	USM Canon lenses with an Ultrasonic Motor
AW Pentax all-weather lenses	DX Sony lenses for APS-C-sized sensors	G Nikon lenses without an aperture ring	RF Canon full-frame mirrorless lenses	USD Tamron Ultrasonic Drive motor
CS Samyang lenses for APS-C cropped sensors	DX Nikon's lenses for DX-format digital	HSM Sigma's Hypersonic Motor	S Nikon's premium lenses for mirrorless	VC Tamron's Vibration Compensation
D Nikon lenses that communicate distance info	DS Canon's Defocus Smoothing technology	IS Canon's Image-Stabilised lenses	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
DA Pentax lenses optimised for APS-C-sized sensors	E Nikon lenses with electronic apertures	L Canon's 'Luxury' range of high-end lenses	SDM Pentax's Sonic Direct Drive Motor	WR Weather Resistant
DC Nikon defocus-control portrait lenses	E Sony lenses for APS-C mirrorless	LD Low-Dispersion glass	SMC Pentax Super Multi Coating	Z Nikon's lenses for mirrorless cameras

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DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY													
CANON DSLR																
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4 ★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•							22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4 ★	A good performer, with solid MTF curves and minimal chromatic aberration		•							24	77	83.5	89.8	385
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•							25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	•	•							39	67	77.4	96	515
EF-S 17-55mm f/2.8 IS USM	£795	4 ★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•							35	77	83.5	110.6	645
EF-S 24mm f/2.8 STM	£165	4 ★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance		•							16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•	•							110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon		•						•	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5 ★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•						•	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•						•	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4 ★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•						•	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4 ★	Designed to match the needs of demanding professionals – and does so with ease		•						•	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•						•	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5 ★	Professional-quality standard zoom lens with a fast aperture		•						•	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4 ★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•	•						•	45	77	83.5	118	795
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5 ★	A versatile standard zoom lens that's an ideal route into full-frame photography	•	•						•	40	77	83.4	104	525
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	•	•						•	70	77	92	184	1670
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•	•						•	24	67	62.6	77.9	335
EF 35mm f/1.4 L II USM	£1799	5 ★	An outstanding addition to the L-series line-up		•						•	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture		•						•	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5 ★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though		•						•	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5 ★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor		•						•	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements		•						•	150	77	84.6	193.6	1310
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	•	•						•	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	•	•						•	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5 ★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	•	•						•	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM		•						•	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5 ★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	•	•						•	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5 ★	Non-rotating front ring thanks to rear-focusing system, as well as USM		•						•	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5 ★	Stunning MTF figures from this pro-grade macro optic	•	•						•	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5 ★	L-series construction and optics, including fluorite and Super UD elements	•	•						•	98	77	94	193	1640
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture		•						•	90	72	82.5	112	750
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories		•						•	24	58	81	98	710
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements		•						•	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•						•	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification		•						•	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification		•						•	39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification		•						•	49	82	88.5	139.1	1110

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT								DIMENSIONS			
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		-	-	-	-	-	-	18	77	74.8	82.8	609	
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion		-	-	-	-	-	-	15	67	72.5	75	320	
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras		-	-	-	-	-	-	12	77	83.8	64.7	410	
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction		-	-	-	-	-	-	20	n/a	79	103	597	
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion		-	-	-	-	-	-	25	82	91	95	747	
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights		-	-	-	-	-	-	47	n/a	38	408	474	
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections		-	-	-	-	-	-	n/a	61.3	408	770		
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x		-	-	-	-	-	-	17.3	n/a	65	82	400	
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		-	-	-	-	-	-	18.5	62	95	70	503	
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design		-	-	-	-	-	-	24.7	67	125	72	638	
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh		-	-	-	-	-	-	90	67	98.9	76	745	
NIKON DSLR																
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics		-		-				22	72	77	73	230	
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22								24	77	82.5	87	460	
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction		-		-				25	55	64.5	62.5	205	
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder		-		-				45	67	78	97	490	
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens		-		-				48	67	78.5	99	550	
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens								30	52	70	52.5	200	
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts				-				20	52	68.5	64.5	235	
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto		-		-				110	58	72	125	415	
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass		-		-				28	52	73	98.5	355	
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm				-				16	n/a	77.5	83	485	
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration				-				28	n/a	98	131.5	970	
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout		-		-				28	77	82.5	125	685	
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight				-				20	77	82.5	80.5	335	
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic				-				25	77	83	88.5	620	
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers				-				23	72	77.5	83	355	
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet		-		-				38	82	88	154.5	1070	
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR				-				38	72	78	82	465	
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens		-		-				45	77	84	103	710	
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions				-				28	77	83	100.5	645	
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers				-				25	67	73	80	330	
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight				-				25	58	72	71.5	305	
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range				-				30	67	83	89.5	600	
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4		-		-				45	58	73.5	54	280	
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22				-				45	52	63	39	160	
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs				-				45	58	72	52.5	185	
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture				-				58	72	85	70	385	
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control		-		-				110	77	88.5	202.5	1430	
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus		-		-				1200	67	80.5	146	680	
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects		-		-				175	77	95.5	203	1570	
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm				-				85	77	86.5	84	595	
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens				-				80	67	80	73	350	
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture				-				100	82	94.5	106	985	
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras		-		-				220	95	108	267.5	2300	
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements		-		-				140	77	89	147.5	755	
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography				-				25	n/a	89	124	885	
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture				-				21	77	82.5	108	730	
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture				-				25	77	82.5	112	740	
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography				-				39	77	83.5	107	635	

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DSLR Lenses																
			IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)	
LENS	RRP	SCORE	SUMMARY			MOUNT					DIMENSIONS					
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood							•		14	n/a	70	67.5	317
DA* 11-18mm f2.8 ED DCAW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp							•		30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements							•		18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood							•		28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5 ★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)							•		30	77	84	98.5	600
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control							•		30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh							•		35	72	78	94	488
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm							•		30	58	71	41	158
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating							•		25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5 ★	A weather-resistant mid-range zoom lens							•		40	62	73	76	405
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements							•		49	62	76	89	453
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant							•		28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor							•	•	18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing							•		20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom - includes a HD coating to minimise flare and ghosting							•	•	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8							•	•	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings							•	•	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating							•	•	30	49	64	44.5	193
DA 35mm f/2.4 smc DSAL	£180	5 ★	A budget-priced prime lens for beginners							•		30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5 ★	Despite slight edge softness, this lens performs excellently and is a pleasure to use							•		14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system							•		40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use							•	•	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture							•	•	40	72	80	106	910
FA 50mm f/1.4 smc	£399		Compact fast prime with film-era double-Gauss optics and traditional aperture ring							•	•	45	49	63.5	38	220
DA 50mm f/1.8 smc DA	£249	4 ★	Affordable short telephoto lens ideal for portraits							•		45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism							•	•	19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4 ★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects							•		100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating							•		n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5 ★	Despite questions about the particular sample tested, this lens scores highly							•		45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor							•		95	58	76.5	89	442
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system							•		140	58	71	111.5	466
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5 ★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing							•		110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating							•		70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DCAW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition							•	•	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction							•	•	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring							•	•	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing							•	•	85	82	95	123.5	1255
D-FA 100mm f/2.8 Macro WR	£680	5 ★	Street price makes this something of a bargain for a true macro offering full-frame coverage							•	•	30	49	65	80.5	340
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction							•	•	30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images							•	•	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5 ★	SDM focusing system on the inside, and dirtproof and splashproof on the outside							•		120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass							•		140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors				•	•	•	•	•	30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion				•	•	•	•	•	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood				•	•	•	•	•	24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs				•	•	•	•	•	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture				•	•	•	•	•	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5 ★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction				•	•	•	•	•	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring				•	•	•	•	•	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors				•	•	•	•	•	20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs				•	•	•	•	•	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups				•	•	•	•	•	25	77	95	116	680
24mm f/3.5 ED AS UMSTS	£949	3 ★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings				•	•	•	•	•	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics				•	•	•	•	•	34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5 ★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain				•	•	•	•	•	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution				•	•	•	•	•	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs				•	•	•	•	•	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture				•	•	•	•	•	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3 ★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs				•	•	•	•	•	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked				•	•	•	•	•	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification				•	•	•	•	•	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur				•	•	•	•	•	80	77	82	122	830

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

DSLR Lenses

DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULLFRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY													
SIGMA DSLR																
12-24mm f/4 DG HSM A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•	•		•	•	•	24	n/a	101	132	1150
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			•	•		•	•	•	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction			•	•		•	•	•	26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			•	•		•	•	•	28	72	78	121	810
20mm f/1.4 DG HSM A	£799	5★	An outstanding wideangle fixed-focal-length lens			•	•	•	•	•	•	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			•	•	•	•	•	•	25	77	85	90.2	665
24-35mm f/2 DG HSM A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range			•	•	•	•	•	•	28	82	87.6	122.7	940
24-70mm f/2.8 DG OS HSM A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	•	•	•	•	•	•	•	•	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•	•	•	•	•	•	45	82	89	109	885
28mm f/1.4 DG HSM A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs			•	•	•	•	•	•	28	77	82.8	107.1	865
30mm f/1.4 DC HSM A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view			•	•	•	•	•	•	30	62	63.3	74.2	435
35mm f/1.4 DG HSM A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series			•	•	•	•	•	•	30	67	77	94	665
40mm f/1.4 DG HSM A	£1100	5★	Large and heavy prime promising natural-looking perspective and top-quality optics			•	•	•	•	•	•	40	82	87.8	131	1200
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality			•	•	•	•	•	•	40	77	85.4	100	815
50-100mm f/1.8 DC HSM A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			•	•	•	•	•	•	37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	•	•	•	•	•	•	•	•	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design			•	•	•	•	•	•	26	49	71	106	515
70-200mm f/2.8 DG OS HSM S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	•	•	•	•	•	•	•	•	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•	•	•	•	•	•	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM C	£799	4.5★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	•	•	•	•	•	•	•	•	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			•	•	•	•	•	•	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•	•	•	•	•	•	•	•	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter			•	•	•	•	•	•	150	105	124	291	3390
135mm f/1.4 DG HSM A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•	•	•	•	•	•	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	•	•	•	•	•	•	•	•	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•	•	•	•	•	•	•	•	260	105	121	290.2	2860
TAMRON DSLR																
15-30mm f/2.8 SP Di VC USD G2	£1279		Second-generation image-stabilised fast wide zoom includes weather-sealing and faster AF	•	•	•	•				•	28	n/a	98.4	145	1110
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation	•	•	•	•					49	62	75	96.6	400
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance	•	•	•	•					45	72	79	123.9	710
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction	•	•	•	•					38	82	88.4	111	905
35mm f/1.4 SP Di USD	£930		Premium large-aperture prime with moisture-resistant construction, billed as Tamron's best-ever lens			•	•					30	72	80.9	104.8	815
35mm f/1.8 SP Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	•	•	•	•					20	67	80.4	80.8	480
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction	•	•	•	•					95	77	88	193.8	1500
70-210mm f/4 Di VC USD	£699	4.5★	Lightweight telezoom promises high optical performance, image stabilisation and weather-sealing	•	•	•	•					95	67	76	176.5	860
100-400mm f/4.5-6.3 Di VC USD	£789	5★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction	•	•	•	•					150	67	199	86.2	1135
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Popular long telephoto zoom that produces excellent results	•	•	•	•					220	95	108.4	260.2	2010
TOKINA DSLR																
ATX-i 11-16mm f/2.8 CF	£449		Gains a new waterproof top coating for the front element and updated cosmetic design			•	•	•				30	77	84	89	555
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra-wideangle lens with a fast maximum aperture and decent optical performance			•	•	•				28	82	89	92	560
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light			•	•	•				28	82	89	106	725
Opera 16-28mm f/2.8 FF	£699	4★	This large-aperture wide zoom for full-frame DSLRs is an updated version of the AT-X 16-28mm f/2.8			•	•	•				28	n/a	89	133.5	940
Opera 50mm f/1.4 FF	£900		Premium fast prime designed for high-resolution DSLRs, with dust and weather-resistant construction			•	•	•				40	72	80	107.5	950
VOIGTLANDER DSLR																
28mm f/2.8 Aspherical SL II-S Color-Skopar	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction					•				15	52	66.3	32.8	205
58mm f/1.4 SL II-S Nokton	£518		Large-aperture manual focus standard prime for Nikon SLRs, including classic film cameras					•				45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime					•				90	52	66.3	41	260
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•	•	•				25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			•	•	•				25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			•	•	•				22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			•	•	•				25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			•	•	•				30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			•	•	•				30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			•	•	•				45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			•	•	•				45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			•	•	•				24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			•	•	•				100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			•	•	•				80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			•	•	•				88	67	80.5	104	843
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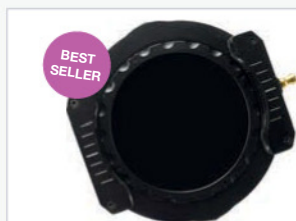
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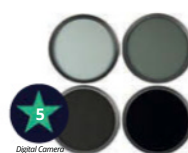
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Final Analysis

Peter Dench considers...

Wight. Saturday 18 February 1995. Northwesterly backing south-westerly 6 or 7, increasing gale 8 for a time. Showers then rain. Good becoming moderate or poor, by Mark Power/Magnum Photos

In 1976, named after a millionaire industrialist who made his money manufacturing metal engine bearings, the 54ft Arun lifeboat *Tony Vandervell* came into service at Weymouth station. I was four years old. A year later, Second Coxswain Victor James Pitman was awarded Silver Medal for Gallantry in recognition of his courage, determination and seamanship when the lifeboat under his command saved the yacht *Latifa* and her crew of eight which was in difficulties one and a half miles south of the East Shambles buoy in a west-south-westerly hurricane and turbulent seas.

As my youth developed, my interest in the heroics of the Weymouth lifeboat crew and volunteers increased. Buried under the blankets, on winter evenings I'd tune the radio to BBC Radio 4 for the shipping forecast. When listing the 31 sea areas began my anticipation grew – Viking, North Utsire, South Utsire, Forties, Cromarty... until it progressed down the east coast and along the south coast to my area – Thames, Wight, *Portland*. As the perfect voice for radio drifted on to Plymouth, Biscay, Trafalgar, I'd assess the information and predict if a storm was brewing.

Faraway stare

When the first maroon exploded 100ft into the night sky to summon crew I'd listen for the second boom and imagine the crew tumbling from their beds and onto the fast afloat boat with her twin Caterpillar diesel engines and maximum speed of 18 knots. My dad had once introduced me to one of the lifeboat volunteers. Robert 'Bobbie' Gray was everything you'd expect from a sea-faring hero, rugged, taciturn with a faraway stare. Bobbie would go on to be one of the longest-serving members of Weymouth's lifeboat. He notably served on the night of the infamous hurricane on 15 October 1987 when the lifeboat launched to the aid of a catamaran stranded 18 miles south of Portland Bill. As an adult I'd often ride the ferry boat Bobbie went on to row



© MARK POWER / MAGNUM PHOTOS

across Weymouth harbour in the summer and drop the 10p then 20p, 50p fare in the palm of his rough hand.

The Shipping Forecast by Mark Power is a brilliantly conceived idea. Thirty years ago, Power embarked on a journey to photograph the 31 sea areas around the coasts of the British Isles to create a visual representation of the shipping forecast. A finite number of destinations with relatively free range to photograph when he got there. His book was first published

in 1996 (Zelda Cheatle Press in association with Network Photographers) and now by GOST Books. I was at the original book launch and asked Mark Power to sign it 'Life's a Beach.' He signed Mark Power. This photograph is on the cover. It's a dark brooding image, uneasy, hinting at possibilities, nestled on the boundary of hope and tumult. Much like Bobbie Gray.

The Shipping Forecast by Mark Power is available to buy now. Published by GOST Books, January 2023.



Peter Dench is a photographer, writer, curator and presenter based in London. He is one of the co-curators of Photo North and has been exhibited dozens of times. He has published a number of books including *The Dench Dozen: Great Britons of Photography Vol 1*; *Dench Does Dallas*; *The British Abroad*; *A&E: Alcohol & England* and *England Uncensored*. Visit peterdench.com

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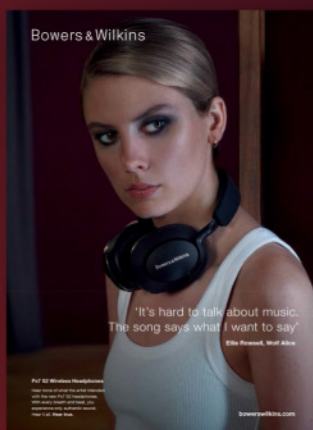
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